

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

FEBRUARY 8, 1922

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THE NATIONAL THEATRICAL WEEKLY

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ROAD BOOKINGS FOR NEXT SEASON ARE AT A COMPLETE STANDSTILL

Shortage of Attractions Combined With Tangled Road Conditions Upsets All Plans for Touring Shows—Few Producers Plan to Send Any Out

Road bookings for next season, which usually are in full swing at this time of the year, are practically at a standstill now, none of the booking offices, such as the Shuberts, Erlanger, and others, having made any effort as yet to fill next season's dates.

While the big reason behind the delay in booking for the next season is, of course, the dearth of definitely set road attractions for next fall because of the terrific slump in business, one of the contributing causes is the fact that booking men have their hands full at present keeping the routes untangled of the shows on the road now. The existing depression has served to keep bookers on the hop to evade any tieup of their shows because of the continual necessity of shifting dates.

Theatres throughout the country are continually cancelling or shifting dates booked by road shows. For several reasons, one of them the scarcity of road shows, and the other the shifting of house policy in an effort to bolster up business, many theatres throughout the country are cancelling or shifting their bookings. Many theatres have so few shows booked that they cannot afford to keep their houses dark between dates, so they are cancelling and either going into pictures and vaudeville or are going dark altogether until conditions change for the better. Other houses, which may have shows booked on week days, are putting in pictures all week with the exception of Saturday, to which they ask these attractions to shift.

The consequences of all this shifting and cancelling is that the bookers are kept continually on the jump to fill in the dates left open. One date cancelled may mean that five or six dates will have to be

switched around so that it can be filled up. The continued business depression, has of course, made managers hesitant with regard to definitely committing themselves to sending out many shows next season, with the consequent lack of any demand being made upon the bookers for routes for next season. The experience of the early part of this season, when, although comparatively few shows went out, many of those that took the chance were forced to close after only a few weeks on the road, has made road managers unwilling to make any plans for the coming season.

The Equity Shop proposition is, of course, still a dominant factor in the situation, and, while at present the question is lying quiescent it is bound to become more and more a matter to reckon with as this season draws to its close.

The great majority of the touring managers are independent, and must either accept the provisions of Equity Shop or organize entirely non-Equity companies. This season the Equity Shop question seemed on its way to a settlement, one way or the other, with the "no producing until we win" set up by the managers, but the realization that it would not pay them to go out any way because of the poor business, the question resolved itself into merely one of "when will business better."

With the only difference in the situation of last fall being that the Producing Managers' Association has made its agreement with Equity, by which its members are not affected by Equity Shop, more easily attainable by the lesser managers through the lowering of its membership fees, the same impasse will be in existence next season. This of course, holds up plans for next season also.

BANDIT HOLDS UP BOX OFFICE

OKLAHOMA, Cal., Feb. 6.—A bandit assisted by a pretty girl held up and robbed the box office of the Fulton Theatre in this city last week. \$200 was obtained and the robbery occurred at 6:30 in the evening when the theatre was empty. J. E. Hanson, treasurer, and J. R. Ryan, assistant manager, were in the box office, when the robber entered unmasked. The girl had preceded him and was making a reservation for the evening's performance.

As Hanson looked up to hand the girl her tickets he stared into the muzzle of a revolver held by the man. In the meantime the girl left and took her place at the wheel of a waiting automobile. The pair sped away in the machine while scores of people stood on the sidewalk unaware that anything out of the ordinary had happened.

MOVIE THEATRE IS BURNED

EASTHAMPTON, Mass., Feb. 6.—The Majestic Theatre, a motion picture house here, was burned on Sunday of this week, causing a loss of over \$60,000.

SHUBERTS NOT TO SELL

ATLANTIC CITY, Feb. 6.—The Shuberts' vaudeville interests will not be sold, was firmly declared by Lee Shubert here on Saturday. Mr. Shubert was staying at the Ritz-Carlton Hotel.

"The report is nonsense," said Mr. Shubert. "Instead of planning to sell our vaudeville interests we are adding to our circuit all the time. By this time next year we hope to have about thirty-five theatres in as many cities."

N. V. A. MAY BUILD IN CHICAGO

CHICAGO, Ill., Feb. 6.—According to an unconfirmed rumor, heads of the National Vaudeville Artists are endeavoring to locate a piece of property in this city upon which to erect a clubhouse similar to the N. V. A.'s in New York City.

SHORT TO DO NEW REVUE

Hassard Short will produce the next version of the "Music Box Revue," contracts to that effect having been signed last week by Sam. H. Harris and Irving Berlin. Short produced the present version, one of the biggest hits of the year.

BILL FOR THEATRE INSPECTION

ALBANY, N. Y., Feb. 6.—The general building and theatre safety measures being inaugurated everywhere as a result of the Knickerbocker Theatre's catastrophe in Washington, has resulted in Governor Miller requesting Industrial Commissioner Henry D. Sayre to prepare legislation which would insure more effective supervision of construction of theatres and moving-picture houses throughout the State.

The Governor made the request after Commissioner Sayre had informed him that only twenty-three out of fifty-nine cities in the State had building codes and proper supervision of construction work.

The bill will be presented at the earliest possible date and will be general in scope. The Governor indicated that if it was determined to substitute State for local supervision over the building of theatres and other places of public assembly, the Senate Industrial Commission, which already has a corps of trained inspectors, would be in a position to do the work, as well as any other body.

Assemblyman Louis A. Cuvillier introduced a bill recently providing for quarterly inspection of all theatres and public places by the Industrial Commission. The bill, an amendment to the Labor Law, provides that after July 1, no theatre or other meeting place can be used for its designed purpose except upon certification of the Industrial Commission that it is safe.

WILKS CO. NOW CO-OPERATIVE

SALT LAKE CITY, Feb. 6.—The Wilks Theatre Stock Company, which closed its season on Sunday, January 29th, will re-open this week on the co-operative plan, the company to be known as the Salt Lake City Players. Huron L. Blyden is the director of the co-operative company.

The Wilks' Stock company, which is one of a chain of companies operated in Western cities by Mr. John Wilks, closed because of poor business. The members of the company, however, decided to re-organize on the commonwealth plan and re-open the theatre as a stock house.

Mr. Frank Gillmore, Executive-Secretary of the Actors' Equity Association, who is making a trip to the Pacific Coast, stopped off in Salt Lake City last week and was welcomed by the several theatrical companies playing here. Mr. Gillmore heartily endorsed the co-operative plan undertaken by the members of the Wilks' Theatre company.

WATER TOWN SAW SHOW

WATER TOWN, N. Y., Feb. 6.—Between 34,000 and 35,000 people, more than the entire population of this city, paid admission last week at the Avon Theatre as a result of a drive the management made to pass the 30,000 mark in its battle for the patronage of Watertown. H. C. Seconk, the owner of the house, is waging war with the Robbins Amusement Company, owners of three theatres here, of which the Olympic is the largest and main rival of the Avon.

The Avon is playing split weeks, and the last half of last week, for an admission price of 25 cents presented Douglas Fairbanks' picture, "The Three Musketeers," and five acts of vaudeville, headed by Choy Ling Foo Troup of Chinese acrobats and magicians.

The Watertown theatre war, bitterly waged by both forces, is resulting in the public enjoying splendid bills at ridiculously low prices.

FINE RECORD FOR ACTORS

Actresses and actors, of the State of New York, have a fine record, as revealed by the annual report on statistics of crime just submitted to the Legislature by Secretary of State John J. Lyons. The report showed that the total convictions last year totalled 55,516, as compared with 40,691 in 1920.

Persons of all walks of life from bellboy to bank cashier were among those found guilty of crime.

Only one actress, among the thousands in other walks of life convicted, was found to have committed a crime, as against eleven actors. Nine "gentlemen" were convicted last year against six in 1920.

Courts of Special Sessions reported 46,625 convictions and county clerks 8,891 in 1921, while in 1920 the convictions included 33,835 in Courts of Special Sessions and 6,856 reported by county clerks. In 1920, 2,773 women and girls were found guilty of crime, the reports pointed out, this total being increased to 2,835 last year.

The report also revealed that convictions for intoxication in Courts of Special Sessions in 1921 nearly doubled those of the previous year, the figures being given as 10,291 in 1921 and 5,287 in 1920. In the same courts last year, convictions for misdemeanors totalled 26,791, for petit larceny 4,166, and for third degree assault 1,681.

Of the 8,891 convicted persons in Courts of Record last year, 581 were chauffeurs, 200 more than in 1920. Clerks ranked second, 493 being among law violators. Two hundred and thirty salesmen, 203 machinists, 200 sailors, 188 farmers, 143 painters, 140 firemen, and 130 crooks were included among those found guilty of crime.

KID PARTS BAR PLAYS

CHICAGO, Feb. 6.—William Faversham's tour in "The Squaw Man," will in all probability not include Chicago, because of the fact that there is a six-year-old child in the cast, and Chicago's authorities frown upon the employment of children upon the stages of the city's theatres.

Faversham was originally routed to play in Boston, but as that city also objects to child actors, the engagement was eliminated.

The child in "The Squaw Man," is Master Bernard Durkin.

Mrs. Fiske has been forced to eliminate Chicago from the itinerary of her present vehicle, "Wake Up, Jonathan," in the cast of which there are three children. Before she definitely abandoned all hope of playing here Mrs. Fiske corresponded with the officials of several local protective associations, but was informed that the employment of children in the play would not be welcomed.

GUS HILL MANAGER ROBBED

ERIE, Pa., Feb. 6.—John T. Pearsall, manager of Gus Hill's "Bringing Up Father" show, which played here on Friday and Saturday of last week, was robbed of \$2,800, representing the receipts for the two days, on Saturday night, while he was asleep in a local hotel. It was Pearsall's intention to send the money to the office of Gus Hill in New York on Monday, as is his usual custom, and he had it with him when he retired on Saturday night after the performance. During the night his room was entered, the door being forced open, and the wallet containing the \$2,800 removed.

PLAN TO OFFSET CENSORSHIP OF STAGE GETS SET BACK

A. H. Woods, Producer, Declares He Prefers Political Censorship to the Voluntary Kind—Gov. Miller Says That in His Opinion "We Have Enough Censorship Now"

The plan to offset political censorship of the stage by adopting a form of voluntary censorship which had the approval of producers, actors, authors and religious and reform societies, received a considerable setback last week, when A. H. Woods, the producer of the current play, "The Demi-Virgin," which really started the censorship discussion which has stirred the entire country, threw cold water on the plan by declaring that he preferred political censorship to the voluntary kind.

Following Mr. Woods' unexpected declaration, the voluntary censorship plan, by which the city officials would co-operate with the other interested parties, received another discouraging slap when the Commissioner of Licenses of New York, John F. Gilchrist, stated that the city would have nothing to do with the voluntary censorship plan, until after cases against plays alleged to be immoral and indecent at present in the courts and being investigated by the authorities, were definitely settled.

Governor Miller, who forced the passing of the New York State censorship law last year, said last week that he was in favor of some plan whereby stage plays would be unofficially regulated. He stated that in his opinion "we have enough censorship now."

The proposed plan to avoid political censorship was originally formulated by the Authors' League, the Actors' Equity Association and the Dramatists' Society, who invited the Producing Managers' Association and the religious bodies who had been agitating against the alleged immoral plays produced in New York, such as "The Demi-Virgin" and "Lillies of the Field," to join them. These invitations were accepted by the P. M. A., of which Woods is a member, and the Better Public Shows' Movement, a society composed of over twenty-five religious bodies organized to suppress so-called "impure" shows.

This proposed plan, calls for the impaneling of a jury of laymen, from whom would be selected twelve men to pass upon the merits of any shows or plays complained about. The verdict of these twelve men would be absolutely final, and the producer and author of any show thus investigated would be obliged to agree to close it immediately without protest. This plan, more drastic even than the present motion picture censorship law, which allows for appeal from the rulings of the censors, is the most unusual and novel in the history of the theatre in this country.

Mr. A. H. Woods said last week, in objecting to the proposed voluntary censorship plan: "I'm the one they're after, and if I don't object to political censorship, why should any of the other managers?"

In full, Mr. Woods' statement which astonished the theatre world and the interested part of the public, said:

"With a Government censor the manager will know just where he stands."

"The censor will read a manuscript and declare definitely whether or not it can be produced—and in this way the producer will be saved the expense of production if his play is immoral. The present plan, which calls for a public jury of twelve to pass upon the morality of a given play, is ridiculous. Suppose, for example, that such an unofficial jury declares that a play of mine is moral. How does that prevent some one else from swearing out a warrant for my arrest and bringing me into court just the same?"

"The best proof of this was obtained at the Eltinge Theatre early in the run of 'The Demi-Virgin.' I circulated cards among the audience asking for an expression of opinion as to the morality of the play, and 97 per cent of those present declared that they could see nothing immoral in it. But

that preponderance of public opinion was of no help when the matter came up in court—and it came up in court just the same.

"Why do the managers and the authors want an unofficial censorship? All because each of them thinks that it is the other fellow who is obscene; when he, himself, produces or writes a play, it is all right. But a political censor would not understand this; he would be inclined to look straight into the matter. The managers and authors, however, want a pliable group of censors, who would be flattered to death in the first place by being chosen, or else talked to death by managers who wanted to put over a bedroom scene that would reform the world."

"If all the members of the Producing Managers' Association are so intent upon clean plays as they pretend to be, then why should they object to a regular censorship? What has Mr. Hopkins, or Mr. Harris, or Mr. Ameen to lose by the censorship? I'm the one they're after, and if I don't object I don't see why anybody else should."

"The Dramatists' Guild declares that it would purify the stage by ousting those writers who insisted upon writing immoral material. That would mean that they would have to shut out Shaw, Bataille, Brieux, and countless others. Instead of censoring plays, let them censor titles. There is nothing immoral in 'The Demi-Virgin,' but people come to see it because of the title."

"Owen Davis, speaking for the playwrights, says that it is difficult to censor plays in manuscript form because they are frequently altered so vastly by the time that they pass through the rehearsal period and reach the stage. My answer to this is that if playwrights took six months or a year to write a play, instead of a week, they might produce manuscripts in a sufficiently finished state to exhibit to a censor."

"A producer who happened to have a suave manner probably could get together with a public jury, such as the managers want, and persuade them that his play was not immoral. But what chance would I have to persuade them? I'm going to fight for a political censorship—preferably a board of three men. I think Augustus Thomas would be an excellent candidate for the board."

NEW NAME FOR "LETTY" SHOW

"Let 'Er Go Letty," the piece originally produced by Oliver Morosco in which Charlotte Greenwood held the star role and now being presented by Leslie Morosco and starring Helen Shipman, will undergo a change of title this week, when the show takes to the road to play week and half week stands between here and Chicago, where it opens on March 5th. The show's new name is "Who's Your Girl."

The new cast consists of Helen Shipman, Leonora Navasio, Vera Meyers, Unis Burman, Jimmy Rosen, F. J. Herbert, Eddie Garvey, Clarence Derwent, Leon Leonard, Fred Martelle, John Ridgdale, Nat Goodwin and William Flanagan. The entire chorus of the number one show of "Irene" that closed last week in Boston have also been cast in like capacity in the new production. Charles E. Barton will be the manager back with the show.

NEW PLAY FOR WILLARD MACK

Plans for the production of "Mr. Winkley Goes West," with Willard Mack in the title role, are now under way by the Melville Producing Co., Inc. The play, which was last seen at the Duke of York's Theatre, London, will be produced by the last of February. The cast now includes Gavin Muir, Sheila Hayes and Echlin Gayer.

BOSTON BUSINESS IMPROVES

BOSTON, Feb. 6.—Boston legitimate theatres played to good business last week with the two plays that closed their engagements, "Dog Love" and "Irene," finishing to fair receipts. The week is notable for two new shows, which opened on Monday night, "Lilliom" and "The Green Goddess."

At the Wilbur Theatre, "Lilliom" opened to splendid business on Monday night. "Red Pepper," the McIntyre and Heath comedy, which played four weeks at this house, changed over to the Shubert Theatre this week, "Irene" having left the latter house on Saturday.

At the Shubert, McIntyre and Heath's new show, "Red Pepper," shifted to this house from the Wilbur, because of previous bookings, began its fifth week. This show's business is surprisingly good.

William Gillette, in "The Dream Maker," began the second week of his two-week engagement at the Hollis. Next week "The Intimate Strangers," with Billie Burke, will open a three-week engagement here.

"Back Pay," playing at the Selwyn Theatre for its third week, is bucking movie opposition in the film presentation of the same play, which is running at Gordon's Olympia Theatre.

"Orphans of the Storm," D. W. Griffith's picture, began its seventh week at the Tremont Theatre, with business slipping a bit.

Fred Stone, the model for the original magnet, is still packing them in at the Colonial to see "Tip Top," now on its tenth week.

George Arliss, in "The Green Goddess," opened on Monday at the Plymouth, following William Hodge in "Dog Love," which closed its run of six weeks last Saturday.

PICTURES OUT OF WOODS

CHICAGO, Ill., Feb. 6.—Woods Theatre will cease operation as a movie house on Feb. 20th when it will be restored to the speaking drama by the arrival of Elsie Ferguson, who will act Zoe Atkins' "The Varying Shore." Miss Ferguson's engagement will be for an indefinite period.

"MAYTIME" CLOSES

"Maytime," closed at the Bronx Opera House last Saturday night, after being on the road for eleven weeks.



LOTTIE GEE

With "Shuffle Along" at the Sixty-third Street Music Hall, New York

U. S. THEATRE FOR HAVANA

HAVANA, Feb. 6.—A new million-dollar theatre for Havana, which will play Broadway attractions with American stars, is proposed by a group of influential theatrical men at present in Havana, which includes former Congressman Joseph L. Rhinock, of New York, who holds the office of vice-president in three corporations—the Shubert Theatrical Company, World Film Corporation and Loew's Consolidated Enterprises; John P. Harris, of Pittsburgh, head of the Harris-Davis enterprises; John H. Havlin, of Cincinnati, of the former firm of Stair & Havlin, and Ben L. Heidsingfeld, a lawyer of Cincinnati and a director of the Shubert Theatrical Company.

These men have consulted with various Havana business men about the theatrical venture, one of them, Holland B. Judkins, manager of the Hotel Seville, having previously made efforts to arrange for Havana season of Broadway shows.

Several other American producers and managers are at present in Havana with a view to bringing plays here. Among them are John H. Mears, producer, whose latest Broadway venture was "The Broadway Whirl," Harry Askins, manager of Sousa's Band, which opens here this Tuesday, and John L. Golden, producer of many American successes, including "Turn to the Right" and "Lightnin'."

Recently the Havana *Morning Post* had the following to say about Golden, who is planning to take over the Theatre National:

"Big time American theatricals direct from successful runs in New York will be the result of negotiations being carried on here by prominent United States producers and managers and local theatrical magnates. John L. Golden, one of the most successful of American producers, managers and playwrights, is staying at the Seville hotel while on a visit here with his wife. It is understood he has made a bid for the lease of the Nationale theatre for the presentation of American stage enterprises."

"Harry Askins, manager of Sousa's Band, which is coming to Havana to open a season Feb. 7, is working in conjunction with Mr. Golden and the two are endeavoring to furnish Havana with theatrical seasons which will rival New York's and appeal to the Cuban as well as the American population."

Havana is rapidly priming itself to make a strong bid for the tourist trade, already large, and is soon to start a "booster" campaign. Recently the \$2,000,000 Hotel Almendares, which was taken over by a company organized by President Frank Steinhardt, of the American Chamber of Commerce of Cuba, announced a reduction in rates by which single rooms cost but \$3 and double rooms \$6.

FIRE IN PICTURE HOUSE

OSSWEGO, N. Y., Feb. 6.—A fire which broke out back stage, last Monday night, during a performance at the Capitol Theatre, a motion picture house, was extinguished without much damage to the theatre. Although several hundred persons were watching the picture being flashed on the screen when they were warned of the fire by the shout of a man in the front rows, who discovered smoke issuing from a heat register, all passed out of the theatre calmly and no one was injured.

The manager, Philip Smith, and the theatre attaches were congratulated on every hand for the manner in which the situation was handled.

BACON REFUSES BIG OFFER

CHICAGO, Ill., Jan. 30.—Frank Bacon has refused an offer of \$15,000 for the film rights of his play "Five o'Clock," which was produced in New York City about a year ago. Bacon announces that he will use the play himself, following his present tour in "Lightnin'."

"ROSE GIRL" LEAVING

CHICAGO, Ill., Feb. 6.—"The Rose Girl" will be withdrawn next week and the La Salle Opera House will remain dark, due to the fact that another production was not found to succeed the present attraction.

G. M. COHAN RETURNING TO STAGE IN NEW PLAY NOW IN REHEARSAL

"Madeline of the Movies" Cohan Farce With Mr. Cohan's Daughter, Georgette, in Cast to Open This Month

—Other Productions to Follow

George M. Cohan, after six months of inactivity as a producer and actor, returned to both fields of work this week when on Monday he commenced rehearsals for his new play, "Madeline of the Movies," a farce in which he will personally appear, supported by a big cast, a prominent member of which will be his daughter, Miss Georgette Cohan, who in the new piece will make her debut on the dramatic stage.

The play, written by Mr. Cohan, was completed on his last week-end trip to Atlantic City and as soon as he returned to New York put the piece into rehearsal. It will open the latter part of this month and will be brought into New York early in March.

In addition to this, Mr. Cohan has commenced active work in the production of a number of new plays and musical pieces. Rehearsals for a number two company of "The O'Brien Girl" are being held daily at the Liberty Theatre, and the musical comedy will be ready to open within the next week or two.

Immediately following the opening of "Madeline of the Movies," another play written by Mr. Cohan while on his recent trip to England and called "Beautiful Moon," will be put into rehearsals and will open early in the Spring.

Plans are already under way for a new musical comedy, which will open at the Tremont Theatre, Boston, early in the Summer, following the successful Summer engagements of "Mary," which played for many weeks at the Boston theatre two

years ago, prior to its New York appearance, and "The O'Brien Girl," which last Summer duplicated the success of "Mary."

The new piece will be called "Nellie Kelly" and will complete the trio of Irish titled pieces, at which Boston theatregoers get the first look.

In addition to the producing of the above pieces "The Tavern" is to be revived, and sent out on the road as well as "The Meanest Man in the World," two successful plays of last season, but which went on the shelf when Mr. Cohan decided at the opening of last season that he did not care to produce.

"Mary," the sensational musical play, which broke records the country over, is still out and last week at the Montauk, Brooklyn, broke the house record for big receipts. This piece is out under the management of Sam Harris, due to the fact that when Mr. Cohan decided to send out no plays, its writers came to him and after explaining that its inactivity would cause them to lose money, he immediately turned the piece over to them and they made arrangements for Mr. Harris to send it out.

In addition to producing plays, Mr. Cohan will also become active in theatre operating and at present is negotiating for the leases of several theatres, one in New York and others in the larger cities.

The news that Mr. Cohan has returned to the field of active theatrical production has been received with much enthusiasm by actors, hundreds of whom crowd his office daily in the hope of signing with one of the new productions.

NEW SHOW FOR TINNEY

Frank Tinney will appear in a new musical comedy next season under the banner of Arthur Hammerstein, contracts for the writing of the show, which has been tentatively called "Throwing the Bull," having been issued last week by the producer to Oscar Hammerstein, Jr., who will write the book, and Herbert Stothart, who will write the score.

Tinney was originally booked to appear in England this year, Hammerstein having entered into arrangements to produce extensively there in co-operation with the London producing company, Jenbird Productions, Ltd. These negotiations, however, have been definitely halted and it is understood that Hammerstein contemplates bringing suit in England against the persons with whom he had arranged to produce.

Hammerstein sent a representative to London last Summer to arrange the legal side of his alignment with the English producers in the person of Attorney Alfred Beekman, of the law firm of House, Grossman & Vorhaus, and, under the original plans, he was to spend a large part of each year in England.

"CHICKENS" TO TRY AGAIN

"Chickens," the Montgomery, Tierney, McCarthy musical comedy which had a short tryout early this season, is, according to report, going to try again.

The piece was originally called "The Little White House," was by the writers of "Irene," and was scheduled to follow that big success at the Vanderbilt Theatre.

It did not, however, but after a few out of town performances, was closed, the scenery and costumes packed up and sent to the storehouse.

One of the reasons for the sudden closing of the piece was a break in the relations of the writers and producers. So severe was this break that, according to report, the composer and lyric writer of the show have never been in the offices of the producing company, since the piece was closed.

FRED IRWIN MOTION HEARD

The motion to examine before trial several of the officials of the Columbia Amusement Company made by Fred Irwin, formerly a franchise holder on its burlesque wheel, in his \$100,000 suit against it, was argued in the Supreme Court before Justice Ford on Monday of this week.

Avel B. Silverman, of the law offices of House, Grossman & Vorhaus, represented Irwin, and Leon Laski appeared for the defendant concern. This is the second motion for examination made in this case, the first one having been granted some time ago and the order subsequently reversed on appeal on the ground that the motion made was too far in advance.

The decision on the present motion is expected to be handed down later in the week.

Irwin is suing the Columbia Amusement Company because of the alleged unwarranted cancellation of the two franchises he held on the Circuit.

BURLESQUE FOR THE PARK

The Park Theatre will blossom out as a stock burlesque house next season under the management of the Minsky Brothers, who operate the National Winter Garden on Houston street, having leased the Columbus Circle theatre for a term of years, it is reported. The Minsky Brothers expect to show Broadway something novel when they take over the house.

Kendler & Goldstein, the attorneys who represented the Minsky Brothers in the matter, refused to either confirm or deny the report that the lease had been signed for the Park, but the information is believed to be correct.

CANTOR SHOW OPENS NEXT WEEK

The new Eddie Cantor show, entitled "Make It Snappy," is scheduled to open in Baltimore on February 13. The cast includes Joe Opp, Lew Hearn, Teddy Webb, John Bryan, Tot Qualters, Lillian Fitzgerald, Muriel De Forrest, George Hale, and a troupe of 16 Arabs.

SHUBERTS WIN OLD SUIT

After more than six years litigation, the suit against the Shubert Theatrical Company, brought by Mrs. Rozelle Galland, of Wilkes-Barre, Penn., in the New York City Court, was decided in the favor of the Shuberts last week and judgment in the amount of \$1,823, representing costs and a counterclaim of \$290, was entered against the plaintiff.

Mrs. Galland, who is the principal owner and lessee of the Grand Opera House, in Wilkes-Barre, sued the Shubert Theatrical Company, to which she had subleased the house for a term of ten years, beginning in 1909, for \$1,933 which she claimed was due her for rental for the months of October and November, 1916, and by another agreement, according to which, she was to get \$5,000 a year as remuneration for subleasing the theatre.

The Grand Opera House was leased by the Shuberts in 1909 for a yearly rental of \$6,600, besides the \$5,000 paid to Mrs. Galland. The plaintiff's allegations were denied by the Shuberts, represented by William Klein. According to the answer filed to the complaint the Grand Opera House was turned back to Mrs. Galland in September, 1916, when it was closed by the State authorities because of the dangerous sagging of the gallery.

The Shuberts set up a counterclaim to the suit, asking for a judgment of \$50,000 because of damages alleged to have been incurred by the failure of Mrs. Galland to repair the theatre, which was "playing to capacity" at the time it was closed.

In December, 1920, Judge Callahan in the City Court appointed Robert L. Luce to act as referee in the case, and the latter decided against the plaintiff and ordered judgment to be issued against her in the sum of \$290, which represented money laid out by the Shuberts for the advertising of shows which were booked to play the Grand Opera House after it was closed by the authorities, and court costs, which amounted to \$1,523.

STOCK ACTORS MARRY

DENVER, Feb. 4.—Miss Dora Clements and William Walsh, both members of the Wilks' Stock Company, playing here at the Denham Theatre, were married here last week. The occasion was marked by the celebration of the event by the entire company.

NEW PLAY FOR CARILLO

Leo Carrillo, under the management of the Selwyns, will appear in a new play early this spring.



MARGA WALDRON

PREMIÈRE DANSEUSE

A new dancing star, pronounced "the find of the year" is appearing in her own act in B. F. Keith's Vaudeville. This week, Flatbush, Brooklyn. Next week, Riverside, New York. Direction—SMITH & FORTKINS

FELIX WINS EQUITY CASE

The trial last week of the action brought by Frank Gillmore, Executive Secretary of the Actors' Equity Association, on behalf of the organization against Seymour Felix, for the payment of a promissory note amounting to \$1,724 which Felix gave to Equity in December, 1919, in lieu of salaries due twenty-six Equity members in the show "Some Night" of which he was manager, which resulted in a verdict being rendered in favor of the defendant, brought forth a denunciation of Equity's action in the matter from presiding Justice Meyer in the City Court, who asserted that the Actors' Equity Association "are intruders in a business affair in which they have no interest."

"The Actors' Equity Association has no right in this case," sternly declared Judge Meyer. "They are outsiders, and have absolutely failed to show any interest in the case."

The Court followed up this statement by ordering the jury to return a verdict for the defendant.

Seymour Felix, was defended by Jules Kandler, of the law firm of Kandler & Goldstein, with offices in the Loew Building, who will submit proposed final judgment on Tuesday of this week asking for a judgment for court costs against the Actors' Equity Association.

"Some Night," which had been produced on Broadway the previous season by Marc Klaw, was taken over in the fall of 1919, by the Palace Producing Company, in which Felix had invested \$3,000 and held the office of vice-president. The other subscribers to the stock of the company, did not come through with their shares, according to the testimony given at the trial of the action, and consequently, when the show started on a tour through the New England States, booked by the Shubert offices, and struck bad business Felix, who managed the show, found it difficult to pay salaries. By dint of pawning his own and his wife's jewelry and pledging his life insurance, Felix managed to scrape enough money together to bring the company back from Providence, although the twenty-six people in the cast and chorus expressed their confidence in him and were willing to take a chance on continuing the tour.

Felix condensed the show into a vaudeville act when he returned to New York, hoping to get vaudeville bookings, but, after a one week tryout in Brooklyn, was forced to close. Equity, through its legal department, then demanded that he sign a note for the money owing to the actors, although Felix was only a shareholder in the Palace Producing Company. He finally did so, signing a demand note for the full amount.

The defense set up by Kandler and Goldstein to the suit brought by Equity was that Felix had signed the note without consideration.

ENGLISH REVUE ON COAST

SAN FRANCISCO, Feb. 5.—The Albert De Courville revue, "Hello, Canada," which the English producer brought over from England several months ago, with an all-English company, and which has since been playing in Canada, arrived here on Monday and is scheduled to open here on Tuesday, February 6th.

The entire roster of the "Hello Canada" company is non-Equity and it is generally believed that some obstacle will be placed in the way of the show unless the members join the Actors' Equity Association. San Francisco shows are almost all Equity Shop, and there is generally small sympathy locally for non-union employees in any line.

NO ACTION UNLESS DUES ARE PAID

Equity members who are more than thirty days in arrears for their dues cannot have any claims considered which they may present for adjustment, it was decided last week by the Council of the Actors' Equity Association, unless by special permission from the Council. The delinquent member, who desires consideration of any claim must satisfy the Council as to the reason for his or her being in arrears before it will issue an order calling for official action on the claim.

BIG SALARY CUT FOR ACTORS IN ALL PICTURE COMPANIES

Few Productions Being Made and This Combined with Big Influx of Foreign-Made Films Has Reduced Salaries to a Minimum—Day of Big Pay Is Over

The great depression still continuing unabated in the motion picture industry, with less than one-third of the productions in work now than were being made eighteen months ago in this country, has served to lower by as much as 60 per cent the salaries received by those non-featured actors now engaged for motion picture work. Many actors and actresses who received from \$500 to \$750 a week for picture work a year and a half ago, are now accepting work at from \$150 to \$250 a week.

The employment obtained is also, even at these greatly reduced salaries, not as advantageous to the actor as in the former prosperous days. Where previously actors were contracted to work in pictures for periods running for from three months to a year, they are now accepting contracts for single jobs, averaging about three or four weeks each.

The explanation of this is, outside of the greatly slackened production work, that film companies have applied industrial efficiency methods to their work, with the consequent result that costs are being cut wherever and whenever possible. Pictures which formerly took about three months to complete are now finished in less than one-half that time.

One of the chief reasons for the low ebb in the film producing business is unquestionably the heavy importation of foreign-made, principally German, pictures. Every foreign picture released and booked in this country means one less picture to be produced here.

In the two important film producing centers, Los Angeles and New York, the present studio activities as compared with conditions of eighteen months ago, are listed as follows:

In Los Angeles the figures are:

	Productions in Work 18 Months Ago.	Productions in Work Now
American	1	None
American Lithograph	1	None
Lasky	10	3
National	4	None
Ince	3	2
Goldwyn	7	1
Metro	6	1
J. Hampton	2	None
Universal	14	12
Brunton	9	5
National	4	None
Fox Comedies	4	2
Century	6	2
Hollywood	8	None
Hayworth	3	2
Parker Reade	2	None
Reelcraft	4	None
Paragon	1	None
Roach	2	None
Christie	5	3

In New York studios

	Productions in Work 18 Months Ago.	Productions in Work Now
Famous Players, 130 West 56th street	5	Closed
Famous Players	6	Closed
Astoria, L. I.	4	2
Vitagraph, Brooklyn	3	2
International	8	2
Selznick (Fort Lee)	6	3
Fox Film Corp.	5	1
Biograph	2	1
Griffith		

These figures show that there are only forty-four productions in work now, while a year and a half ago there were one hundred and thirty-one being produced.

STANLEY ALIMONY CONTINUES

Mrs. Stan Stanley, the wife of the vaudeville comedian, who is suing him for separation, charging him with cruelty, will continue to receive the \$100 a week temporary alimony decreed by the justice of the Supreme Court, but the counsel fees previously ordered are reduced from \$500 to \$250, according to the decision handed down last week by the Appellate Division of the Supreme Court, to which Stan Stanley appealed to have the alimony and counsel fee reduced.

Mrs. Stanley says that her husband earns \$500 a week in vaudeville, on which he makes a net profit of from \$345 to \$395 each week, and owns \$20,000 worth of stock in a building and loan company.

Mrs. Stanley alleged that several times since their marriage in 1912, her husband has been cruel and inhuman to her. In 1918, she alleged, in Atlantic City, Stanley, without any provocation whatsoever, hit her and broke her nose, and in 1917, in Coney Island, where they were playing at Henderson's, he beat her and knocked her unconscious. She submitted as evidence several wild letters written to her by Stanley, which he claims he wrote when he was "crazed" from the drinking of liquor.

The Stanleys have two children. Mrs. Stanley left her husband some time ago, but the latter has several times attempted to effect a reconciliation and has contributed \$75 a week toward the support of herself and the two children.

BRADY ACCEPTS CHALLENGE

William A. Brady will meet Rev. Dr. John Roach Stratton in a debate at the Calvary Baptist Church, February 12th on the subject "Sensational Preachers vs. The Stage." It is agreed that should Mr. Brady win the debate that Dr. Stratton, the clergyman, is to apologize to the theatrical profession and cease attacking it.

GIRL GETS SUSPENDED SENTENCE

Margaret Owens, the singer who dyed a kitten blue in order to make a present of it to the author of "The Blue Kitten," Otto Harbach, received a suspended sentence on Monday in the West Side from Magistrate Peter Hatting, on the charge of cruelty to animals made against her the week before by the Superintendent of the Humane Society, Harry Moran. If Miss Owens, who lives at No. 75 West Fiftieth street, dyes any more members of the feline tribe, which she promised not to do, sentence will be imposed upon her.

"You're a spoiled child," the magistrate admonished Miss Owens, who was represented by Counsel Benedict A. Leerburger, of the law firm of House, Grossman & Vorhaus. "What you need is a guardian. Are you married? No? Then I'll send you back to your father until you get another guardian."

The kitten in question is being kept by the Humane Society and will not be returned to Miss Owens until all its recently administered coloring has vanished. The young lady doesn't know whether she'll have to wait for its return until the color wears off or whether the Humane Society will remove it in some manner. But she wants her kitten back.

SEVENTY YEARS YOUNG

The publication of this week's issue of THE NEW YORK CLIPPER marks another milestone in the history of the Oldest Theatrical Paper in the World. THE CLIPPER has completed its sixty-ninth year, with record of "number a week" and starts its seventieth volume.

Starting in 1853, it was not long before theatrical news found its place in these columns, and ever since 1857, the stage and the amusement profession in general has found due recognition in THE CLIPPER.

GRAND OPERA HOUSE TO BE SOLD

The Grand Opera House, at 23rd and Eighth avenue, built in 1869, and the scene of many a theatrical triumph in the past is to be sold and the question of whether the house is to continue as a place of amusement is problematical.

The theatre was built by Morris Pike, in the year of 1869 and was bought in and completed by Jay Gould and James Fisk. These two lavished money on the building to make it fit their ideas of the artistic surroundings of leaders of finance. They made the office building part of the structure a headquarters for the Erie Railroad from which they directed the printing of stock shares unlike anything except the present day production of Mid-European Governmental currency. Even the great doors of the building today bear the carved monogram "E. R. R."

It was in this house that Josie Mansfield reigned as star until the death of Fisk, who was shot by Ed Stokes in the Broadway Central, then the Grand Central Hotel, in 1871. The shooting was said to be as a result of a quarrel over Miss Mansfield. In the theatre a secret hallway led to the home built for the star in the middle of the block. There was also a private entrance from the street to the Gould and Fisk boxes. Comic opera, with Josie Mansfield as star ceased with the death of Fisk. Augustin Daly then took over the lease for the production of spectacular plays. In 1875 the theatre became a "road company" house. Ten years later Gus Piton took over the management and kept it for thirteen years. Under his management it saw long runs with W. J. Scanlon and Chauncy Oleott. John H. Springer and Cohan and Harris also had the management before it became part of the Klaw and Erlanger circuit.

In 1915 the theatre became a burlesque house changing to vaudeville and later to motion pictures. The Gould estate disposed of the property in 1900.

The Opera House Realty Company is now the owner and its president, Otto A. Hack, declined to state who the prospective purchasers were.

CLARK WILL FILED

The will of Harry Clark, treasurer of the Orpheum Theatre, who died on January 13, in his apartment, 48 Van Houten street, following an attack of acute indigestion, was admitted to probate on Monday.

The estate is bequeathed to members of the immediate family and two nieces of the deceased.

The mother, Mrs. Rebecca Clark, who resides at the Hotel De France, in New York City, receives \$1,500 in cash and \$300 in Liberty bonds. The father, William Clark, is given \$1,000 in cash.

A brother, Samuel Clark, receives a large white-gold ring with a three-carat diamond, a gold watch and chain and \$100 in Liberty bonds of the third issue.

To a brother, Robert S. Clark, the deceased bequeathed his gold diamond-set cuff links and a diamond cluster ring containing eight stones. He also receives \$100 in Liberty bonds.

A diamond stickpin containing fourteen stones and a diamond locket with eight stones is given to a sister, Lillian Clark. She is also the recipient of \$100 in Liberty bonds.

Mrs. Pauline Fox, an aunt of the deceased, is given \$500 in cash and \$200 in Liberty bonds of the third issue.

Two nieces, Lillian and Mildred, are each left \$100 in Liberty bonds.

MAYOR CLOSES THEATRE

MT. VERNON, N. Y., Feb. 6.—The Lyric Theatre, a motion-picture house in South Fifth avenue, was closed last week by order of Mayor E. W. Fiske, for fear of a disaster similar to the recent one in Washington. The theatre is the oldest in Mt. Vernon and was built forty years ago.

"Building Inspector Burden reported to me," said Mayor Fiske, "that the Lyric was unsafe, so I decided to act quickly and close it. I have caused an inspection of every theatre in Mt. Vernon. The report on the Lyric Theatre shows that the galleries are supported by roof trusses which are regarded as unsafe."

CORRIGAN RAPS FOREIGN ACTORS

The members of the Green Room Club who assembled in the clubrooms on Sunday night to do honor to Walter Vincent and the Actors' Fund, of which he is secretary, as well as being president of the International Theatrical Association, were somewhat startled by the diatribe against the foreign actors playing at present in New York and on the road which was made by Emmett Corrigan, the well-known actor.

Mr. Vincent first made an address which was greeted with sincere applause by his listeners, after which Mr. Corrigan spoke. The latter started off very propitiously by expressing his appreciation of the Actors' Fund and Mr. Vincent, but soon diverted his discussion into the channel evidently considered a serious one by him; that of the foreign actors.

"When you speak of the Actors' Fund you speak of a charitable organization that has no equal in the world today," said Mr. Corrigan. "Regardless of nationality it has aided many unfortunate players in their time of distress."

From this point on Mr. Corrigan's talk gradually switched around to what he considered the injustice of allowing foreign actors to occupy the New York stage when so very many American actors were out of work.

"It is all wrong to bring foreigners here in shiploads," he said. "If you will look around you, you will find the stages of New York filled with foreign artists. I am not drawing attention especially to England, but also to Russia and many other of the older countries in Europe.

"I feel that every one of these foreign artists should give at least 5 or 10 per cent of their earnings on the American stage to help the Actors' Fund of America take care of its own men and women who are deprived of engagements by reason of this great influx.

"There are more than 1,000 actors here in New York playing today that are entirely of European training. They are not Americans—they come and go. I believe Mr. Vincent would say in his heart this is not as it should be. When it comes to charity I am firmly of the belief that it should begin where it belongs—at home.

"Look how many foreign actors there are here right now. There is the 'Bulldog Drummond' company of London at the Knickerbocker; Marie Lohr and her company in 'The Voice From the Minaret' from the Globe Theatre, London, playing now at the Hudson; 'Pins and Needles' and a whole lot of others.

"I am certainly heart and soul in favor of making them contribute something to the Actors' Fund of America or else finding some way to keep them out altogether.

"If they are allowed to play here in place of our own people who need jobs they should be willing, as I would be, to contribute a substantial part of their earnings. That is my view of the situation."

CANT DANCE IN COURT

Thelma Harvey, was not permitted to perform the dance in court before Magistrate Hatting, that caused her arrest recently at the Club Dansant, located at West 52nd street.

Magistrate Hatting said, "This is a court and not a cabaret," and refused to listen to a suggestion of Asst. District Attorney Gibbs, to permit the lady to perform the dance in question.

After seeing the dress in which the dance was performed, and hearing the testimony of policemen, the Magistrate, held Miss Harvey and Arthur Sachs, owner of the restaurant, who was also arrested, in \$500 bail for Special Sessions.

LYCEUM THEATRE ROBBED

ROCHESTER, N. Y., Feb. 3.—Robbers broke into the Lyceum Theatre here about eight o'clock last Tuesday morning. The caretaker and his wife were cleaning the house when the bandits entered. They bound and gagged both the caretaker and his wife, then rifled the manager's desk, but found nothing of value. The man and wife were found a few hours later by the manager who informed the police but no trace of the robbers could be found.

A. E. A. PLANS CLOSER FEDERATION WITH STAGE HANDS & MUSICIANS

Actors' Organization Officials and Samuel Gompers, President of A. F. of L., Confer and Plan to Present Unbroken Front Against Any Possible Attack

A closer federation of the Actors' Equity Association with the stage hands' and musicians' unions in order that all three may present an unbroken front to any possible attacks made by theatrical managers, principally those belonging to the Producing Managers' Association, was the chief topic under discussion last week in the Equity offices on West Forty-seventh street, when Samuel Gompers, President of the American Federation of Labor, to which all three organizations belong conferred with officials of the three unions, it is reported.

While the principal purpose of the conference, was to discuss the possibility of establishing one central organization which would direct the actions in time of necessity of the actors', stage hands', and musicians' unions, another important matter discussed was the present so-called invasion of the New York stage by foreign companies, made up for the most part of English actors, who do not join Equity, thus depriving American actors of employment. At present there are three all-English companies playing in New York and one Russian company, and one English company is playing in Pacific Coast Cities. The actors, it is said, will attempt to exert pressure in Washington to have some bar set up to the entrance of foreign actors into this country while conditions are so depressed, as they are now, and so thousands of actors and actresses are out of work.

The meeting Samuel Gompers attended last week, at Equity headquarters was also attended by President John Emerson, Assistant Secretary Paul Dullzell, Counsel Paul N. Turner, and Councilmen Grant Stewart and John Cope of Equity, John Weber, President of the American Federation of Musicians, Harry Spencer, Vice-President of the International Alliance of Stage Employees and Hugh Frayne, organizer for the New York State Federation of Labor.

The great value to the Actors' Equity

NATIONAL'S ROOMS ROBBED

The most recent dressing-room robbery to be perpetrated in Broadway theatres occurred last week at the National Theatre, on West Forty-first street, when several members of the "Cat and Canary" company who were rehearsing there preparatory to the show's out of town tryout at Allentown, Pa., the latter part of the week, were robbed by persons unknown.

Jane Warrington, one of the members of the cast, lost a squirrel-fur coat, valued at \$1,200, which she had left in her dressing room, and Edmund Elton, also in the play, lost \$75 in cash. A member of the house staff, the head stage carpenter, was also robbed of a gold watch, valued at \$75 and highly prized by him.

The police are searching for an elderly negro, name unknown, who was seen in various parts of the National Theatre prior to the discovery of the burglarizing of the dressing rooms. He was admitted through the stage entrance when he stated that he had been sent over to see about some electrical apparatus. Later he was seen upon the second floor back stage, where the dressing rooms are located, and when asked what he was doing there answered a stage hand that he was waiting until the company had finished its rehearsal so he could speak to one of the artists. He was not seen again after this episode.

NEW HOUSE FOR WATERTOWN

WATERTOWN, N. Y., Jan. 30.—Charles Sesonske and Frank A. Empsall have filed plans for the erection of a new theatre to be built here. The house is to have a seating capacity of 3,000, and will play vaudeville and pictures. Sesonske is the owner of the Avon Theatre here.

Association of a closer affiliation with the stage hands' and musicians' unions in the event of the culmination of the battle with the managers which is generally expected to take place in 1924, when the agreement Equity holds with the Producing Managers' Association runs out is commonly admitted. At present, in case Equity should require the aid of the stage hands and the musicians to defeat the anti-Equity managers, it would be necessary for Equity to first ask the American Federation of Labor to intercede with the stage hands' and musicians' unions to induce them to side with Equity. With the centralizing of the A. E. A. with the other two theatrical trades unions this delay and indecision would be entirely eliminated and Equity would have the managers at a decided disadvantage.

With reference to the refusal of the English actors in this country to join Equity, which attitude that organization finds objectionable, Frank Gillmore, Executive-Secretary of Equity, who is at present on a trip to the Pacific Coast, made a statement last week condemning these actors in which he hinted at the possibility of some method adopted which would react to their disadvantage. This statement read:

"A number of English actors appearing in New York have expressed a certain contempt for their American brethren and, more particularly, for the Actors' Equity Association of America. There are many more diplomatic ways of making an entrance into a strange land. There are forces in this country which are not known to these English players and which, in view of this ignorance, they would do well to respect. Equity is willing to extend to them the same welcome, which, we hope, they would offer us in their own country. At the same time, if this is refused, we can hardly be expected to underwrite their prosperity: in fact, we are afraid that hard times are facing some of these players."

BURLESQUE ASSN. TO DISSOLVE

A motion for the dissolution of the Burlesque Producers' Association, Inc., was made in the Supreme Court last week by Leon Laski, counsel for the corporation, and Justice Guy signed an order directing stockholders to show cause why the motion should not be granted. The motion is returnable on March 20.

The Burlesque Producers' Association, Inc., which was organized several years ago by burlesque managers for the purpose of eliminating the practice of bidding for one another's performers and other similar features, several weeks ago distributed to each member a sum of money amounting to over \$800, the total amount representing the entire assets remaining. When founded, each member paid \$1,000 into the corporation. The managers, it is understood, will rely upon each other's honor not to commit any of the abuses which the organization was founded to prevent.

BIG MONTREAL THEATRE DEAL

MONTREAL, Feb. 6.—A big theatre deal whereby the interests of Allen Theatres, Ltd., estimated to be valued at around \$5,000,000 were taken over by The Famous Players Canadian Company, which owns the Capitol Theatre, in Montreal.

The Allen, the local theatre belonging to Allen Theatres, Ltd., will be used exclusively for pictures, it is learned. The Capitol will play Pantages vaudeville.

The interests of the Allen Theatres, Ltd., include a large string of picture theatres all through Canada.

CRITCHLEY WITH FOLLIES

Edward Critchley will join the "Follies of the Day" Co. at Boston, Feb. 20.

COMPLAIN OF AUTO JUMPS

KANSAS CITY, Mo., Feb. 6.—Several exceedingly unusual complaints, lodged by repertoire managers with the local branch of the Actors' Equity Association, ask that actors stop the practice of making their jumps in private automobiles while the rest of company travels by rail. It seems, according to the plaints of the managers, that a number of actors in various companies have become owners of cars, usually second-hand Fords, and travel from town to town in them, thus, in many cases, discommuning the entire company and the management by arriving too late for the opening performance because of some accident while en route.

Not only do the motor enthusiasts among the actors sometimes arrive too late for the opening performances, but they demand that the managers pay them the amount represented by cost of the train fare if they had travelled by rail. The managers object to this because they thus have to pay extra for the transportation of baggage, which would otherwise have been checked free with the ticket purchased.

PHILADELPHIA SHOWS DO WELL

PHILADELPHIA, Feb. 6.—Two new plays mark the new week locally, with business holding steadily good at the legitimate theatres.

"The White-Headed Boy," with the Irish Players, opened at the Broad Theatre on Monday, replacing Billie Burke in "The Intimate Strangers."

William Hodges in "Dog Love" opened Monday at the Adelphi, playing at a \$2 top. This show follows the engagement of the show business' miracle maker, "The Bat," at this house.

"Welcome, Stranger," at the Garrick, began its second week. It will stay one week more.

At the Walnut Theatre "The Skin Game," William Brady's production, closes its fourth and last week this Saturday. It will be followed next Monday by "Main Street."

At the Shubert the "Greenwich Village Follies" began its third week on Monday. It will be followed in a few weeks by Bert Williams in "Under the Bamboo Tree."

"Ladies' Night," the A. H. Woods' farce, started on the fifth week of its run at the Lyric on Monday.

ACTOR GETS PRESENTS

PETERBORO, Ont., Feb. 6.—Danny Simons, playing here last week in "Boob McNutt," was presented with a gold watch and a travelling bag by his friends in Peterboro, which is his home town.



SHIRLEY MALLETT

Ingenue Soubrette with Herk and Hynicka's "Cuddle Up" This week at the Columbia Theatre, New York.

JOHNSON CAN'T BOX IN SHOW

ALBANY, Feb. 6.—Attorney General Newton has served notice on the Kingston, N. Y., police chief, that he had prohibited Jack Johnson, the former heavy weight champion, from boxing four rounds in connection with the vaudeville show Johnson is playing in, the first half of the week at the Orpheum theatre at Kingston.

The Attorney General points out that it is a crime for any person to engage in a boxing or sparring match where an admission is charged, unless all of the participants are licensed by the State Athletic Commission. Johnson did not consult the Commission. William Muldoon, chairman of the Commission has informed the Attorney General that no application was made by either Johnson or his managers.

The ex-champion is touring in vaudeville with a show called Jack Johnson's Jubilee, consisting of six acts of vaudeville. He is billed to spar box anyone in the audience four rounds. The show opened the last half of last week at Newburgh, and played to capacity at the Academy of Music there. The rest of his route is over the Eastern Vaudeville Managers' time in New Jersey and Pennsylvania.

"BROKEN BRANCHES" REHEARSING

"Broken Branches," a play in three acts, by Philip Bartholomae and Emil Nytry, produced by the Players and Patrons Association, Inc., is in rehearsal at the Comedy Theatre under the direction of A. G. Delamater. It will open about February 20th in New York.

The cast includes Donald Gallagher, J. M. Kerrigan, Paul Kelly, Harry Irving, Russell Johnstone, Beatrice Allen, Amy Ongley, Aileen Poe and Hyman Adler.

Players and Patrons Association, Inc., the producers of this play, is an open corporation, the players sharing in the receipts on a semi-co-operative plan and the public being invited to purchase shares which may be turned in at face value at the box-office for seats.

"O'BRIEN GIRL" CAST COMPLETE

The cast for George M. Cohan's No. 2 "O'Brien Girl" has been completed and includes: Helen Mann, Kay Carleton, Edna Whistler, Marion Saki, Helen Norton, Oscar Figman, Sherman Wade, Frank Otto, Joe McCullum, Herman Maneura, Richard Barry, and James Santrey.

The show opens at Parson's Opera House, Hartford, Conn., on Feb. 20, and then plays Providence, Baltimore, Washington, Cleveland, Detroit and Chicago.

The No. 1 company goes to Philadelphia.

"LETTY PEPPER" REHEARSING

The cast engaged and now in rehearsal for the new Charlotte Greenwood play, "Letty Pepper," a musical adaptation of "Maggie Pepper," consists of Charles Green, Ray Raymond, Master Gabriel, King Sisters, Stewart Wilson, Paul Burns, Bobby Hawkins, John T. Doyle, Allen Boworth, Vera Hellair, and Frances Victory. Sir George Hobert will handle the stage direction.

CLARA BUTT TOURING CANADA

Clara Butt, the famous English contralto, arrived in Vancouver on Tuesday of this week and has commenced her concert tour of Canada, which will include all of the large cities. After this is completed she will be heard in several eastern cities of the United States. Miss Butt, who recently completed a tour of Australia, is making the Canadian tour in the C. P. R. private car Montmorency.

"TO THE LADIES" COMING IN

"To the Ladies" by George S. Kaufman and Marc Connelly, the authors of "Dulcy," will open at the Liberty Theatre on February 20. George M. Cohan's "The O'Brien Girl," now playing at the Liberty, will close on February 18.

The cast of "To the Ladies!" which is being produced by A. L. Erlanger and George C. Tyler, includes Helen Hayes, Otto Kruger, Isabel Irving, George Howell, Percy Helton, Robert Fiske, Norma Mitchell, William Seymour and others.

VAUDEVILLE

SHUBERTS START THREE NEW UNITS

ALL OPEN ON MONDAY

Three new units that will tour the Shubert Vaudeville Circuit are now rehearsing and will open next Monday. The Jimmy Hussey unit, which will be known as "The Promenaders," opens at the Shubert Majestic, Boston, and the cast includes Hanlon and Zamboni, Beth Stanley, Margaret Carvell, Francis Seay, Clarence Levy, Ethel Davis, Lou Edwards, Burns and Foran, Eddie Hickey, Jack Allen, and Jimmy Hussey.

"The Midnight Rounders" opens at the Crescent, Brooklyn, with a cast that includes Green and Blyler, Alice Ridnor, Helen Ely, Jean Carroll, Virginia Buchanan, Lillian Washburn, Ethel O'Brien, Kay Williams, Sam Hearn, Harry Hines, Irving O'Hay, Buddy Doyle, Charles Wheeler, John Kellar, Davey White, Conlin & Cameron, and the Cleveland Bonner Ballet.

Jean Bedini's new unit entitled "Spaniels" opens at the Rialto, Newark, with a cast including Harry Kelso, Howard Morrissey, Martha Throop, Sterling Saxophone Four, Carrie, Daisy and Ora Ormand, and Jean Bedini, who will make his first appearance on the vaudeville stage in the past five years with his revue.

Next week marks the twenty-first week of Shubert Vaudeville. Many of the acts which started on tour with the formation of the circuit had twenty week contracts, that were to be played in twenty-four, while a few others had consecutive contracts that expire this week. Among those whose contracts expire this week and will not be renewed are Nora Bayes and Hetty King.

BEAUTY CONTEST AT LOEW'S

MONTRÉAL, Can., Feb. 7.—The Loew interests have two theatres here, one in the French part of the city, the other in the English part. Each of these theatres is having a beauty contest. Dividing the city in two, the East End girl enters the contest at the Loew's Court, while the West End girl appears at Loew's Vaudeville.

The prize will be a trip to New York, the Loew people paying all expenses. Many contestants have entered their names and as a result the contest will be watched with interest at both theatres.

MILLER TO MANAGE APOLLO

Ira Miller, former burlesque manager, who has been connected with Shubert Vaudeville since the organization was formed, and who until last week was manager of the Nora Bayes unit, has been appointed manager of the Apollo Theatre, Atlantic City, to succeed Frank McCune, who will go ahead of the Shubert units playing New England territory. The Apollo plays Shubert Vaudeville.

NEW MANAGER FOR COLONIAL

The Colonial Theatre for the third time in as many months has changed its managers. Beginning this week Fred Wagner, formerly of the Palace, will be in charge, succeeding R. W. Warner, who has been in charge of the house for the past eight weeks coming to it from the Alhambra. William Scott and Fred Smith remain as treasurer and assistant manager.

DOUGLAS THEATRE OPENS

The Douglas Theatre, located on Lenox avenue and 142nd street, which opened last week, has a seating capacity of 4,200. The house has no balcony. The policy of the theatre is vaudeville and pictures, and is at present being booked by Bert Goldberg.

NEW ACTS

Buddy Asher and Frank Money will soon be seen in a new act. This was part of the act known as the "Three Dixie Boys" that recently split when Al. Joy, a member of the act married Mabel Percival and retired from the turn.

Tommy Gordon, a member of the late vaudeville team of Hoyt and Gordon, will not appear in an act with Baroness Rouskaye formerly of the "Follies," as announced but will do a "single." The act with Waite Hoyte, the baseball pitcher, was split with the marriage of the ball player to a Brooklyn girl. The act with Miss Rouskaye was called off after a week showing.

Tilly Whitney and Sophia Wilson, a sister act split some months ago have re-united and will appear in a new act.

Janis and Chaplow have a new act. It is a comedy and was written by Paul Girard Smith.

Hattie Darling and Sam Timberg will soon be seen on the big time in a new act under direction of the Harry Weber office. The act is a comedy. Herman Timberg, a brother, is a member of the act.

Murray Leslie, with Juanita and Doris, a singing and dancing sketch, which will play around New York shortly.

Fred Lightner, brother of the Lightner sisters, is to open a new act, assisted by Louise Goddard, formerly of "Ladies' Night," by Herman Timberg. The act is under the direction of G. Lewis Pollock.

Cedric Lindsay and Hazel have just returned from a tour of the Loew circuit and will be seen shortly in a new act written by Bert Marion, entitled "What's the Big Idea?" The name of the team will also be changed to Lindsay and Mason.

Mac and Harry Gordon will be seen around New York shortly in a new piano, talking and singing act entitled "Go Home Please."

PROCTOR BOOKERS ILL

Lawrence Goldie and Mark Murphy, bookers and handling the principal houses of the F. F. Proctor circuit, were both confined to their beds last week with an attack of influenza necessitating the calling in of outside help, to keep the booking department running. The bookers were away from their desks ten days, during which time William Quaide, manager of Proctor's Fifth Avenue Theatre, handled the booking.

NEW HOUSE IN WICHITA

WICHITA, Kan., Feb. 6.—A new house will be added to the Interstate Circuit of Vaudeville theatres with the completion early this spring of the new Majestic Theatre, in this city now in the course of construction. The house will open to a five act split week policy and will be handled from the circuits' New York offices.

WAIMAN & BERRY TO SPLIT

The act of Waiman and Berry will split with each of the members doing a single, at the completion of present contracts, held for the Poli time, which will run for the next month. The act has been playing for some years and with its closing Harry Waiman will return to the Loew time in a single.

JACOBS IS EMPIRE MANAGER

KANSAS CITY, Mo., Feb. 6.—William Jacobs, formerly manager of Loew's Garden Theatre here, has been appointed manager of the Royal Theatre at this city. Mr. Jacobs, upon leaving the Garden, managed the Loew Theatre at Oklahoma City.

ACT CONGESTION FAST CLEARING UP

PICTURE HOUSES WANT VAUDE.

The booking congestion which has been keeping so many vaudeville acts idle of late is gradually easing up and, judging by developments in the business, will soon be a thing of the past.

The falling off of the public's demand for motion pictures and the inability to pay high prices for the few road shows at present touring, has reacted to the benefit of vaudeville. Vaudeville strikes the happy medium of being within the means of the stamp struck public and also pulls up the motion picture's attractiveness.

Towns throughout the country which never saw vaudeville shows are viewing it now, and buying it eagerly, and motion picture theatres in cities and large-sized towns which, while they have vaudeville houses for opposition, have done well with pictures alone up to the present time, are putting in vaudeville as a part of their program to bolster up their falling attendance.

Circuits are forming throughout the country. In the middle west, the northeast and the east one, two and three-night stand towns are being placed on vaudeville circuits. The ventures, while mainly an innovation, are doing very well, with the result that a larger and larger number of acts are receiving work.

Recently the Shuberts sent a representative to visit leading motion picture theatre owners in a large number of cities with a view to putting in vaudeville as an aid to the pictures. His investigation proved that the picture house managers are eager to put in vaudeville. This man visited a number of cities among them Rochester, Syracuse, Troy, Utica, Reading, Altoona and others of the same size.

The movie theatre managers in smaller cities and towns with less, or none at all, of the vaudeville competition of the larger cities, are even more willing than those in the larger-sized towns to put in vaudeville. All this, of course, is tending to improve the vaudeville situation to a large extent.

BYRON GAY DOING ACT

Byron Gay, the composer, after a three-year retirement in Los Angeles, has returned to New York and will appear in vaudeville, assisted by Fred MacPherson. The new act, which will feature some of the composer's latest compositions, will be under the direction of Smith and Forkins and will open on the Keith time this month.

HIGGINS BACK IN VAUDEVILLE

Bobby Higgins, who for the past two years has been out of vaudeville, appearing in "Irene" and other musical plays is returning to the two a day shows. He will show a new act called "Oh! Chetney" by Lewis James Browne. He will be supported by George Callahan, Betty Pierce, and Agnes Gildea.

COLUMBIA CO. FORMED

The Columbia Producing Company has been formed by Fred T. Schopback, Seymour Furth, Ellis Antkes and James H. Jenkins. The new company will produce vaudeville acts, and furnish music for acts and musical comedies.

MARIMBA BAND WITH DORALDINA

Abe Fineberg has engaged the Marimba Band that appeared on the Ziegfeld Roof to work with Doraldina over the Loew Circuit. The act is at Loew's State Theatre, Newark, this week.

NEW UP-STATE CIRCUIT

WATERTOWN, N. Y., Feb. 7.—Arrangements are being completed for an up-State vaudeville circuit, which will be booked by Walter Plimmer.

A circuit of one and two night stands is being formulated, which will embrace Ogdensburg, Malone, Potsdam, Canton, Gouverneur, Lowville, and others. The villages named have been unable to secure good acts because of the prohibitory price, and because the population of the towns was insufficient to support a vaudeville theatre for more than two nights a week.

The plans provide for a five-act show, in connection with a feature picture, one or two nights a week—and also, furthermore, that on the same day, in each town, a show will be presented. The shows will move in rotation.

MAJESTIC POLICY CHANGED

CHICAGO, Ill., Feb. 6.—Jake Rosenthal, proprietor of the Majestic Theatre, Dubuque, Ia., which is at present playing four days of vaudeville booked by the W. V. M. A., announces that he will eliminate four days of vaudeville and will play the continuous only two days, devoting the balance of the week to traveling attractions and pictures. Tabs and burlesque shows will also be given an opportunity of playing Dubuque.

MORTON AND GLASS REUNITED

Paul Morton and Naomi Glass are again playing together after a separation of six months, during which time Morton did an act with Flo Lewis. The new act is based on the general comedy idea of their old one and opened this week in Orange, N. J. Carl Hoagland is handling the new turn. Flo Lewis it is believed will return to vaudeville in a single.

KOCH TO MANAGE STATE

CHICAGO, Ill., Feb. 4.—William Koch, well known in Chicago, and more recently identified with Ruben & Finkelstein in Minneapolis and St. Paul, has been appointed by Theo. L. Hayes as the manager of the State Theatre in Minneapolis. Harry D. Barnes has been appointed manager of the New Aster in Minneapolis, succeeding Koch.

MILDRED HARRIS IN VAUDEVILLE

Mildred Harris, formerly Mrs. Charles Chaplin, makes her initial appearance in vaudeville this week at F. F. Proctor's Mt. Vernon Theatre. The act is under the direction of Lewis and Gordon and is entitled "Money Talks," and was written by Edwin Burke. She is supported in the act by Beatrice Morgan and S. Miller Kent.

EMPERRESS THEATRE SOLD

CINCINNATI, O., Feb. 6.—The Empress Theatre, this city, which formerly played American Burlesque Wheel attractions, has been bought by I. Frankel. Improvements to the extent of \$25,000 are to be made in the house, which will play vaudeville and pictures.

MILLER DOING SINGLE

Eddie Miller, who until recently was a member of The "Avon Comedy Four," is appearing this week at the Broadway Theatre in a new "single." He is assisted by Lewis Polanni at the piano.

VAUDEVILLE FOR STAR

PAWTUCKET, R. I., Feb. 6.—The Star Theatre, which is playing stock at present, will become a vaudeville house beginning March 6th, with the vaudeville being booked by the Walter Plimmer offices.

N. V. A. COMPLAINTS

The Stanley Brothers now playing on the Keith time have filed a complaint against an act that uses a similar name of Stanley Brothers. The former claim priority rights to the name.

VAUDEVILLE

PALACE

Ten excellent acts, the bill at no time in danger of being let down; the show closing at a reasonable hour ought to make a hit with the patrons as well as the closing act.

An unusually entertaining and original acrobatic and hand balancing act was that of The Stanleys, two men who worked smoothly performing their difficult feats in a manner that won rightful recognition from the audience who displayed more than the usual interest shown at opening acts.

Fred Miller and Bert Capman, in "Just a little Different," were well received in the second spot. Their dancing is somewhat different than the usual run, the Will Rogers bit by one, and the jazz version of an Oriental dance by the other were their strongest offerings. They evidently are intent on presenting their dancing act in a new way if possible, and deserve honorable mention for their neat appearance.

Number three, on the bill was Charles Withers and company in "For Pity's Sake," a travesty on the old time melodrama. Mr. Withers has added two or three characters to his cast, and made some changes since we last caught the act. The comedy of Withers as the entire stage crew and orchestra of one, with his headquarters in the haymow above the rube stage is still one of the oddest and funniest in vaudeville. Walter Turner, May Allen, and Ed. Doremus, in addition to Withers catch the spirit of the travesty and played their parts well.

Roscoe Ails, with Kate Pullman and Charles Calvert and his Orchestra of Syncopation, jazzed the fourth spot for all it was worth with talk, dances, music and gags, finishing strong, which is the way they started.

The first half was closed by Florence Nash, and her company in "A Breath of Fresh Air," a comedy by Edgar Allen Woolf. The locale is the sitting room of a home in a small town and the sophisticated daughter who arrives from the city finds that the old town has gone to the dogs since she left, as well as the moral standard of the people including that of her brother and sister. A mother and a "villain" complete the cast. The satire on small town stuff went over well. Miss Nash shining in her pet role that of the "good samaritan sophisticated city girl," but at times overdid her nasal accent. The younger "sister," Miss Bernard, also did very well. Miss Nash received several bouquets of flowers.

The second half was opened by Wilton Lackaye, in his new vehicle "The Greater Love," a strong sketch done in pantomime with the aid of music and films. For detailed review see under "New Acts."

Harry Watson, Jr., as "The Young Kid Battling Dugan," and in the telephone scene, assisted by his company proved highly amusing as usual. His comedy at the telephone booth, and later as the battler gathered many laughs especially from those to whom the act is new.

"The Phonograph Girl," Aileen Stanley, sang a cycle of character and other songs, assisted by an unbilled man at the piano. Miss Stanley has a refreshing personality—absolutely feminine. Due to her phonograph training, she has an easy and even way of singing, with no apparent effort and scored nicely.

William Rock with Nancy Welford and Helyn Eby, held over from last week, held down the next to closing position, in songs, dances and character studies. The **two** have rounded out their offering and have added on an after-bit, travesty ballet on the old "triangle" which was great. Miss Welford is unusually cute, and both girls work like old timers.

Casino Bros. and Marion Wilkins, in a Spanish-American dance routine, closed the show and held the audience in a creditable manner. The brothers are unusually graceful and real Spanish dancers. M. H. S.

VAUDEVILLE REVIEWS

RIVERSIDE

The Luster Brothers, two exceptionally fine contortionists and acrobats, opened the bill. Both of the men made a neat appearance in their Tuxedos, and, with their muscular suppleness, and physical grace and ease, pleased the audience.

Williams and Taylor, two colored men, stopped the show. The two, executing single and double routines of dancing, took the house by storm. Then each of them, following the opening double routine, showed what they could do with a few original steps, executed separately. The smaller of the two men did a wonderful buck, while the other, the comedian, demonstrated a corking shuffle. The act pleased so well that, after the curtain had been rung up on the following act, it was rung down, as the audience insisted.

Walter Newman, and company, including Charlotte Irwin, the stenographer, and Eloise Murray, as the movie vampire followed. The sketch takes place in the office of the "meanest man in the world," a tight fisted millionaire. The action of the piece shows how a man may be "vamped" by a pretty woman, who knows her business. All of the parts were well cast, especially the character of the office stenographer, who is capable of handling all the comedy in a showman-like way. Her comedy was fine, and she pleased.

Jack Osterman, in "15 minutes of something," did well. His talk deals with women he "has loved." His appearance is neat and he handled his material well. His songs were sung in a showman-like way, and he finished to a good hand.

John Hyams and Leila MacIntyre, in "Honeysuckle," scored, and took four bows on their neat little sketch. The two featured members were ably assisted by Patty Paterson with Ray Mathews in the pit. The action of the piece is devoted to the story of a little southern girl, who came to New York to aid her brother, who has stolen \$500 to bet on a horse named "Honeysuckle." It seems that Hyams has also bet on the same horse and has lost. At any rate, Hyams' father's check for \$367.50 arrives just in time to save the boy from being arrested, and the scene closes with a love scene between Hyams and Miss MacIntyre (the southern girl), with a beautifully staged inset of the Potomac River, at night. A fine offering.

Hampton and Blake, man and woman performers, scored heavily with their well put-together talk. One of the acts that is laughed at, yet five minutes later, one is wondering where the comedy was, it nevertheless was called upon for an encore. The feature of the act is a song, entitled "People Like Us," a good comedy number, and one dealing with timely problems.

Belle Baker, the incomparable, took the house from the moment she stepped upon the stage. Her songs, always well done, were put over in even better style than usual. Her first number, "Ten Little Fingers," was cleverly adapted to apply to her baby, who will be fourteen months old Feb. 25th. Following this, Miss Baker sang a number dealing with the lost bonus of the soldiers, for which she received a great hand. Then came a "wop" song, for which she changed from the simple white gown to a more vivacious costume, symbolizing the Italian peasantry. Finally, she closed with a song, entitled "All Day Long," which proved to be a sequel to "I Used To Love You." There was a great deal of comedy in this number, which was sung to Lenzberg, the conductor. Following this song, which closed the act, the audience demanded that she sing several other numbers,—which she graciously did.

Lorraine, Cagwin and Fitzgerald, a novelty act of singing and dancing, pleased the house, and held them in until the last moment.

D. S. B.

81ST STREET

Van Horn and Inez, man and woman skaters, opened the bill with some super-fine work on the boards. One trick led to another, until at the finish the act was whooped up to a speedy pace that took the audience for several bows. The feature of the act is an arm hold, by the woman, on two straps hanging from the neck of the man, who, pivoting rapidly, caused the woman to spin, her body spinning horizontally the while. This feat met with the approval of the house, which demonstrated their pleasure by giving the act four bows—in the opening spot.

Peggy Carhart, the violinist, held down the second spot easily, yet as always, seemed affected in her many mannerisms. Opening with a Spanish number, she moved quickly from piece to piece, working up her material in showmanlike manner. Her following number, "Mighty Lak a Rose," a beautiful ballad, popular always, was absolutely ruined by the pianist, who seemed to be carrying on a parley with some one in the front row. However, Miss Carhart, who was for the moment embarrassed, recovered and went into an etude in technique that took the house. She closed with a medley of popular airs that carried her a long ways in the opinion of those out front.

The next act, Smith and Barker, in a sketch entitled "Good Medicine," pleased, and scored. The lines were funny, while the action of the piece suffered none because of the length of time taken to work up to the climax. All the performers were excellent and scored.

Leo Beers followed, using the Albert Whalen entrance and exit. Beers is an exceptional showman, has all the style in the world, and leaving the smut in the offing, should rank as a headliner.

Powers and Wallace, presenting themselves in a novel skit entitled "Georgia on Broadway," ranked a mighty close second in the way of the honors of the evening. Vernon Wallace is one of the cleverest performers on the vaudeville stage. Every action, gesture and incident is put across to the audience before it is done. This, naturally, aids the comedy to a great extent. Not far behind, in histrionic ability, is Maude Powers, who put over her material in fine shape. The skit, in itself, is meaningless, but the manner in which it is put over made the audience sit up and take notice. The act took, as an encore, a presentation of a jazz wedding. There was much comedy when the couple had a pair of baby shoes thrown at them. Finally the drummer threw an old rubber boot at the man, and when the woman threw her bouquet of flowers "to the next bride," the groom showed his desire to give the man the rubber boot. Altogether a great act and one deserving of mention.

The closing act was the Mabel Ford Revue, with Golden and West, two male dancers, and Dave Apollon, an excellent instrumentalist. The act opened slowly but whirled through after the first opening bars, to a swift conclusion that took the first honors of the evening. Miss Ford did all the dances that were formerly done with her sister, and scored as always. The two men, Golden and West, did not begin to show what they could do until the finish of the act, when they worked like demons and were rewarded. Miss Ford, assisted by Apollon, did a beautiful Spanish dance that drew a round of applause. Apollon played the piano and the mandolin at one and the same time, and received an ovation from the entire house. The act closed to eight bows.

In connection with the feature picture, "Just Around the Corner," Eddie Phillips, the youngster who plays the villain, or Joe Ullman in the play, spoke a few words to the audience. He received a good hand for his work.

D. S. B.

WINTER GARDEN

Torino, with a special set, showing the interior of a Japanese Garden, and assisted by a young lady, opened the show, with his juggling specialty. This man has certainly mastered his art, and does his tricks in clever fashion. The opening of the letter, and the juggling of the coin on the parasol, are stunts out of the ordinary.

Clayton and Lennie, opened with a good routine of comedy chatter that got a few laughs. The business with the hat is funny, and they got all they possibly could out of it. These two boys could not get the audience at all, as people were walking in on them, and they walked off the stage with disgusted looks on their faces, refusing to take even one bow.

Ernest Evans and Girls, presented "Wedding Bells," a potpourri of dancing. Evans is assisted by Genevieve McCormack, Emil Clarke, Ruby Ward, Fern Sanders, Dorothy Nilova, Ethel Maeder and Marie O'Donnell, all of whom are good in their particular lines of work. Mr. Evans is a dancer of merit. Several different styles of dancing are introduced during the action of the act, and each phase is well done. A violin solo by Miss Sanders was well rendered; the act got a good share of applause.

Clark and Verdi, appeared in place of Harry Hines, who was billed and programmed, but due to the fact that he is rehearsing with a show, did not put in an appearance. However, the two Italian dialecticians received quite a bit of applause on their entrance, and held the audience in constant laughter from the moment they started their talk until they finished. They were the comedy hit of the first half of the show, and stopped the entertainment for a few minutes.

Ray Miller and his Band, with Cliff Edwards, who were held over for a second week at this house, repeated their success of the previous week. Miller and his band, played several new numbers, while Edwards, with the assistance of his "uke," sang some new popular songs. After the act had taken four encores, Miller permitted the audience to request a number. They asked for "The Sheik," and after the band obliged they got away, leaving plenty of applause behind them.

Marie Stoddard opened the second half of the show with her various burlesque impressions of types seen in the theatrical profession. She opened with a burlesque on a concert prima donna, while other types used were a soubrette, an Englishman singing an American song and a burlesque prima donna. The latter was very much over done, and might be eased up a bit. Miss Stoddard showed her voice, when she sang a number from "Sally."

Bessie McCoy Davis, offered "Castles in the Air," and is assisted by Jack Barrett and Emmett Merrill on the stage, while Carl C. Gray directed the orchestra for the act. The two boys open the act with a dance which is interrupted by Miss Davis, and the three do a short bit of talk which leads up to a special number sung by Miss Davis which she follows up with a dance. The boys then do a short double dance and Miss Davis comes back in male attire and does a Primrose dance with the boys joining her at the finish. Following this the two boys do another dance during which they deliver some clever and novel steps. Miss Davis then comes back in an old fashioned costume and does a classic dance which met with favor; following this she does her well known "Yama" number.

Brendel and Bert, in the next to closing spot, had no trouble in holding the audience in, even though they did not come on until five o'clock. They opened with some fast talk, full of comedy; Miss Bert then sang a popular number and they closed with the "suit bit" which has been seen around here often.

Ziegler Twins, in an evolution of dances, closed the show to a good share of applause.

S. H. M.

VAUDEVILLE

COLONIAL

An unusually filled Monday night house greeted the new show at this theatre for the week.

The White Bros. opened the bill with a comedy tumbling act of the old type. One or two stunts done by this team really deserved the applause they received. Act took one bow.

Markell and Gay in the second spot presented the best offering in the first half, with their dancing turn. Some clever triple steps and taps brought hearty applause. Neither excelled in the way of personality, but more than made up for it in the movement of their feet. Took four bows.

Kay Laurell and Co. in the third spot presented a comedy sketch that had all the earmarks and cleverness of a real hit but somehow or other Miss Laurell didn't seem to fit the picture. There seemed to be something lacking in this lady as far as this skit was concerned. The male lead and juvenile both went through their bits without the slightest hitch, but Miss Laurell has adopted a veneer of affection that will harm her future. The story concerns a girl bride that is dissatisfied with the lack of attention given her by her author-husband. A young man who fancies other men's wives, goes to thicken the plot and makes a lot of laughs possible. One curtain.

Wilson Bros. came next with their act, "The Lieutenant and the Cop." This pair came in for their usual number of laughs for the evening and with the assistance of a young lady plant they manage to put over a bang finish.

Charles King and Lila Rhodes, closed the intermission but did not register as strongly as usual. They are sure of a certain amount of applause because of past performances. This they got and they also managed to jockey for the nifty finish comeback written in case the applause was strong. Took two curtains legitimately.

Thelma and Marjorie White, two little youngsters pulled the big surprise of the evening by stopping the show at the opening of the second half. Both have pleasing voices, and the smaller one of the two proved herself a comedienne worth watching. With a stagecraft that was uncanny in girls so young, they drew their audience up to their heights and kept them there. Even the gallery whistled and stamped at the finish and forced them to return and do a cute little encore bit that planted them firmer than ever. It is the best junior sister bit act ever seen by this writer. Took four bows and an encore.

Mosconi Bros., assisted by their sister Vern and brother Willie came next and also stopped the performance. This is a real troupe of artists and will live up to the reputation of their parents. With a modesty that other acts can well copy this quartette of stars went through their routine with an ease and quietness that was remarkable. The addition of the brother and sister to the act makes it everything that is desirable in the way of a dancing turn. Starting where other dancing acts leave off, they sailed through and carried the house with them.

Frank and Teddy Sabin, in the next to closing spot presented a new act that will place this pair at the head of hokum artists. The title of the new act is "I Quit," and consists of the pair and an assistant that remains in the pit. The Italian character is carried through, with good effect and this coupled with Miss Sabin's ability at coon shouting gives it a variety touch that will put it over with any kind of audience. Sabin in the course of the act plays five or six instruments and does a nice routine of dancing. Stopped the show and took two encores.

Althea Lucas & Co. closed the bill with an artistically dressed trapeze act that is an ideal closing turn. Few stayed as the hour was growing late. E. H.

AMERICAN ROOF

The attendance at this house was very light at the Monday night performance.

Yosito & Co. opened the show. This is a Japanese man and woman, who do some very good acrobatic work that went over nicely. The foot work by the man was done in good fashion. They took two solid bows.

Chad and Monte Huber introduced impressions of various dancers, the first being a double dance, with both the man and woman doing a George White dance. This is followed by an old-fashioned dance by the man. The woman comes back in a Spanish costume and does a Spanish song and dance. Following this the team give their impression of Frances White and William Rock, doing society dance and a tough dance. A short snatch of Eddie Leonard is attempted by the man, and they close with what they introduced as a Jazz Cake Walk, to a fair hand. The act is rather weak as far as the impersonations are concerned, but both people can dance. Anita Diaz, and her monkeys, came next.

Miss Diaz has an aggregation of well-trained monkeys, and with them offers an entertaining specialty that pleased both young and old at this house. The act can hold a position on the better class bills.

Connors and Boyne presented "A Bit of Lace," and opened with a comedy song about a department store which they followed up with some nifty talk based on married life. A number by the woman and a comedy song and dance by the man, who is a clever dancer, both went over well and they closed with a double number to both laughter and applause. A good act for the better three a day houses.

Chapelle, Stinette and Co. closed the intermission. This is a colored organization. The company is Fred Turnstall, a pianist. They opened with a harmony number, then the pianist played a solo, and let us say right here that he certainly knows how to play his instrument. A single number by the woman who has a good voice went over very good, and they closed with another harmony number. As an encore they gave an impression of Nora Bayes singing "Mandy," and stopped the show. This is a corking good harmony singing act that should not miss on any bill.

Harvey and Downs, two men, opened the intermission with a comedy song, which is interrupted by the ringing of the telephone. One of the boys answers it and then they do a short bit of talk that is bright. The boys have exceptionally good voices and sing a popular ballad in harmony. As a baritone solo one of the boys sang "Mandalay," and put it over. The boys make a change of wardrobe and come back as a little girl and boy, getting a bit of comedy out of the characters. Their efforts were far from appreciated at this house, as they deserved more than the audience awarded them.

Harry Brooks and Co., in a comedy dramatic playlet, entitled "The Old Minstrel Man," had no trouble in winning over the audience. The act is really a character classic. Brooks is a very clever performer, and is assisted by a man and woman who handle their lines well. The act contains both comedy and pathos, and got all that was coming to it here. It would no doubt be able to hold down a position on the two day bills.

Al Shayne held down the next to closing spot in wonderful fashion. He is assisted by a young man in the pit, who does an Italian character, but who at times forgets his dialect. Shayne, uses a prop sneeze to good advantage. He knows the value of a line and knows how to plant his laughs.

Leach La Quinlan Trio, closed the show with some meritorious equilibrium, and got a good share of applause. S. H. M.

Dolly Connolly and Percy Wenrich, booked over the Shubert time, are laying off this week, due to the illness of Miss Connolly.

PALACE

(Chicago)

A strong array of vaudevillians presented an exceptionally splendid performance Monday matinee. Capacity business was registered.

The Rinaldo Brothers opened with poses and lifting intermingled, making an eye-catching as well as an otherwise pleasing starter.

Taylor, Howard and Them presented a unique novelty in which they introduced a number of trained pets, including a badger, skunk, ferret, raccoon, possum and several dogs. The act is written around the animals and is neatly offered.

Sam Lee and Lady Friends, assisted by Russell Hird, Elsie Lombard, Alice Page, Belle Fanchon and Peggy Hart, displayed lively dancing with a bit of song that won out to appreciative returns.

Leedom and Gardner, with the lady carrying the bulk of the comedy, were a lively duo and had the audience laughing throughout their act.

Pearson, Newport and Pearson presented many difficult dance steps, and put them over in a way all their own. The two men have a hard routine and their steps certainly are intricate. The girl helped dress the act, playing the piano and re-creating a humorous version of "Uncle Tom's Cabin."

Harry Houdini presented his Chinese Water Torture Chamber, with the aid of his assistants, and thrilled the audience. Before doing the big stunt he showed some films illustrating some of his past performances, etc. He also explained his experiences and some of his narrow escapes.

Kramer and Boyle, blackface comedian and straight man, scored the hit honors of the bill with some good crossfire comedy chatter and the straight man's singing voice. Although the comedian was in blackface, he talked at times with a Yiddish accent which went over well.

Robbie Gordon closed with an excellent series of character poses and studios, presented in clever manner. H. F. R.

NEW ACTS

WILTON LACKAYE

Theatre—Palace.

Style—Pantomime novelty.

Time—Twenty minutes.

Setting—In "Three."

Mr. Lackaye's vehicle is a decided novelty and is by the French writer, Henry Ridgeau and entitled "The Greater Love." As Arthur Strong, Lackaye is the only character in the piece, which is in pantomime.

The scene is the apartment of Arthur Strong and Richard Fellowes, chums who have a strong attachment for each other. As the curtain rises, the orchestra plays Mendelssohn's wedding march and Mr. Lackaye as Strong, enters, making final preparations for his wedding scheduled for later in the day, in fact but a half hour later.

His identity is gathered from the tag on his grip which is shown by a film, and also by the screened reproduction of his wedding announcements. Two photographs are on the dresser; one of his intended and the other of his chum. As he gazes at the girl's picture, the orchestra plays "Kiss Me Again," and when he turned towards the other picture the strains of "Dear Old Pal of Mine" floated over the footlights.

A letter from his pal, Richard Fellowes, is screened and the audience learns that Strong has received a present from him which is held dear by the giver because it has saved his life in the Argonne, also that he has given such a present because he cannot afford to buy something else. Strong reads the same letter to himself, and then opens a box containing a regulation army automatic. Strong looks at his watch and remembers that he must leave for the church where the wedding ceremony is to take place. He plays with the precious little wedding ring, and then tries to put a coat on which is too small, and by way of the screen and two tags we learn that he has his chum's coat. There are two letters which to us seemed to have been found in his pal's coat. Both are in the same handwriting, and from his beloved. He holds the letters and apparently understands that there is some thing between his chum and his intended wife.

He reads a letter from his beloved to his chum, which is screened, and to the effect that she must give him up because she must marry money for her mother's sake, and on that account had to accept Mr. Strong. This is the orchestra's cue for "Pagliacci" and Lackaye returns to gaze at the two pictures, and then looks over the revolver wedding present.

The next piece of business is the life insurance policy taken out by Strong for \$25,000 and he reads it as the audience does, while a copy of it is on the screen. He sees the suicide clause which says that the company will not pay the beneficiary in case of suicide. The beneficiary is his intended wife.

He writes a letter to his pal, thanking him for the present which he says he will take along for protection on his honeymoon trip; also that he (the pal) must be the first one they must meet on the return from the trip. The revolver is then loaded and oil spread over the holder's hand and everything possible done to make his suicide appear an accident, while cleaning the gun. Putting the revolver to his breast, a loud report was heard in the wings.

Mr. Lackaye came before the curtain and explained the origin of the sketch, and its possibilities as helpful hints to the movies.

M. H. S.

APOLLO

(Chicago)

"The Whirl of New York" is one of the snappiest vaudeville arrangements being disclosed this week in Chicago. The condensed version of the famous musical comedy, surrounded by a bevy of beautiful women, and reinforced with a heavy battery of vaudeville attractions, is proving a powerful drawing magnet. The house held nearly capacity for the Monday night's performance. The show opened with an introduction of the principals, followed by Florence Shubert and the chorus in "Molly on a Trolley," which gave the bill a splendid start.

The Purcella Brothers registered distinctly with their dancing, and Keno and Green, in their comical offering of songs and chatter, won many a friend.

Kyra, the dancer, gave a startling performance, offering artistic dance steps gracefully.

Bard and Pearl, with a routine of rapid cross-fire talk, actually held the show up in this position, keeping the audience in laughter at the funny antics of the comedian.

Nancy Gibbs, with the assistance of Pierre de Reeder, offered songs and violin and piano playing to appreciative applause.

Roy Cummings proved the cyclone on the bill, walking away with the individual hit honors of the program. Cummings is a wonder, and the audience was with him every moment. He was a great big enjoyable success.

Part two was given over to several scenes of "The Whirl of New York" in which all vaudevillians took part. It was a snappy condensed version and held intense interest. H. F. R.

VAUDEVILLE

JEFFERSON

(Last Half)

The bill this week seems to have fallen below the usual standard, the acts for the most part being typical three a day offerings. A novel act, the Australian Woodcutters, three men who claim to be the champion axemen of the world, opened the show giving an exhibition of woodcraft and skill with the axe. They closed with a tree cutting contest between two of the men. Two chunks of basswood about sixteen inches in diameter were clamped to a stand as though they were part of a growing tree, and cut through by the contestants.

Fred and Marjorie Dale, a straight man and a grotesque comedian, opened with their clock song with a dial on the drop: some singing, excellent acrobatic feats by the girl, saxophone playing by both was the rest of the routine all done in a clean and entertaining manner.

Mayo and Ford were on number three, one as an Englishman and the other as a straight and American. The usual gags and stuff pertaining to such acts, was well received, and the comedy registering unusually well. The straight man sang "Rose of Picardy" in a powerful baritone voice, and after more dialogue they closed with the Englishman reciting something about one of Kipling's poems, and his partner singing something to the same effect. It seems as though the act could be rounded off more to the audience's idea if the baritone sang some selection, for the Kipling stuff is over the heads of most of the vaudevillers.

Fourth on the bill was "Step Lively," a dancing act composed of four men, with Mildred Rogers. They have a fair routine of dances, the buck and wing efforts being the best of their stuff and that which they can do best. Miss Rogers worked hard and unceasingly injecting much pep into the act.

Russell and Devit, two men, followed with a novel assortment of songs, dances and acrobatic stunts, as well as some extraordinary somersaults, dips, handsprings, etc., done with touches of comedy most of the time.

Werner and Amoros Trio is a pot-pourri of hoakum. This seems to be a foreign sort of offering with a nut-comedian, a female impersonator, and another man; later they turn musicians which is partly reasonable, only to go back to their hoke juggling, with the alleged comedian partly as Charlie Chaplin and partly undressed.

Kirby, Quinn and Anger, two men and a girl, filled the next to closing spot. The two men dance a little during the act and open as though they were just given the bum's rush from some theatre, and argue about who was the worst, etc. The drop depicts the stage entrance. The girl arrives soon after, having been discharged from a restaurant for having swallowed a quarter, and gives the piece a little comedy. The girl offers a song or two and toward the end of the act the men did an Egyptian bit which went over well. The bad feature of this act is the unnecessary holding up of the works during the first half of the skit. The work and appearance of the girl has improved considerably since we last caught the act and helps a great deal.

The Three Denoise Sisters closed the show with a pleasing routine of acrobatic stunts. M. H. S.

STATE

(Last Half)

The bill at this house for the last half of the week is a more or less classical one. There is very little comedy, and what comedy there is, is nothing out of the ordinary. There was the usual packed house.

The Sterling Rose Trio opened the bill with an acrobatic act that was big time in stage presence and dress, but with a very ordinary routine in the way of head swings and balancing. The act consists of two men and a woman. The woman's bit of the act consists solely of playing a banjo at various times while being suspended from trap arrangement. Act took one bow.

Monti and Parti, a pair of Italian musicians, came next with a clarinet and an accordion offering. This act also has nothing out of the usual to offer. They do nothing but come on the stage and play their respective instruments. In the presenting of an act of this kind a team should offer something better in the way of music than what the audience would get ordinarily from a good orchestra. Took one bow.

Grace Cameron came third in a single offering, assisted by a pianist. She presented various comedy song bits and dressed them in costume, but despite the fact that it could be seen that she was trying hard for favor she didn't go over. She displayed enough enthusiasm to put her over big in the ordinary style of house but this theatre is so large that her efforts were lost in the echoes. Took two bows.

Cardo and Noll were the feature names of the bill and were on the next position. This man and woman act made them listen by selling voices that could be heard at the back of the house. Their rendition of operatic selections went over big. Took four bows.

Vlasta Moslova & Co. closed the bill. This is a new dancing act consisting of six people.

KEENEY'S

(Last Half)

Turner and Grace, a novelty juggling turn, made a neat appearance on their opening, which, in its way, was unique. The olive curtain was flung on a golf club house and putting green drop, showing the woman about to hit the ball with her club. After missing, she picked up the ball, took off her hat, and using the club as the third instrument, she juggled all the implements at one time. This got her good hand. The woman was assisted by a comedian of the "nut" variety, who also did well.

The Van Brothers, a straight man and a grotesque comedian, got their material over in good shape, and scored. The men, besides having a good line of comedy talk, played saxophones. A few popular melodies on these instruments, and the act closed to three bows.

Porter J. White and Company, in a sketch, were fine, with the exception of one character, that of the district attorney. The plot was concerned with the trial of an innocent man for murder. The attorney for the defense, dressed as a vagrant, tricked the district attorney, by a seeming confession of guilt, into telling him how he could try the case and free his man. The man playing the character of the district attorney mouthed his words, and it was difficult to understand him.

Johnson and Crane, a juvenile and a policewoman, had a few risqué lines in their song, "You've Got to be Careful," but, with their talk, got away with the song. The man possesses a fine baritone voice, and used it well.

Geo. Lovett's "Concentration," a seven people act, told the audience of the mystery of psychology, and demonstrated the working of it. The orchestra, under the control of Lovett, played any piece suggested by the audience, through the medium of Lovett, and scored for their efforts.

Wayne and Reid, doing singing, dancing and talking, got away well. The partners miss every trick, intentionally, until, at the end of the performance, they go through their routine all over again, doing their work in good style.

The Latina Troupe, consisting of three girls and two men, in aerial acrobatics and tumbling, had no difficulty in closing the bill. D. S. B.

FIFTH AVE.

(Last Half)

Willa and Harold Browne opened the show with their rag pictures, which were very well done, and met with approval. The act can hold the opening spot on the two a day bills.

Rudell and Dungan opened with a special introductory number, after which the woman went to the piano, and they sang a double number. A single by the man was followed up by a comedy double, and they closed with an Eddie Leonard song, to two bows.

Welch, Mealy and Montrose opened with a song, and then went into a routine of talk, dancing and acrobatic work. The boys work very fast but manage to punch over every point in their dialogue.

Nolan, Leary & Co., with a sketch entitled "Buttons," came next. The act contains both comedy and pathos, and is well played by members of the offering. The story is that of the owner of a button factory who dies and leaves his grandson the business. The old man leaves a \$4,000 debt; the firm is broke and the holder of the note for the money demands payment. A bet on the races by the grandson wins him both the money and the girl he loves. Three curtains.

Diamond and Brennan, in "Selling Something," opened with a fast line of talk, put over in good fashion, which is followed by a comedy song and dance by the man. The woman came back for some more talk and they closed with a popular song and dance to a good share of applause.

Franklyn and Charles Co. opened in one, with a short number, and then went to a special set in full stage. A female pianist is discovered on stage, who has a pleasing voice and sings a few numbers while the boys make their change. The burlesque Apache dance got them plenty of laughs, and their hand to hand acrobatic work was marvelous. The act stopped the show for several minutes.

Bezazian and White, the man with a good tenor voice, and the woman an accomplished cornetist, sang and played several classical selections that were well received. DeVoe and Hosford opened with a popular song. One of the boys then goes to the piano, and the boys sing several double numbers that went over like wild-fire. The satire, with one of the boys doing the woman, brought laugh after laugh for the act and they tied the show up for a few minutes.

Lunatic Chinks, with their acrobatic work, closed the show to a good hand. S. H. M.

"SQUAW MAN" FOR VAUDEVILLE

"The Squaw Man," which is at present playing at the Astor Theatre, will be condensed into a one-act playlet, and presented in vaudeville over the Shubert Circuit next season.

58TH STREET

(Last Half)

The bill at this house, for the last half, is topheavy in the way of comedy teams that work in "one." Three such teams follow each other with annoying similarity.

The Hernodes Troupe of Japanese, consisting of three men and a woman, opened the bill. This act is a very good opener, and started the show in a smooth fashion despite the fact that it was the first show and that the orchestra was still new to the routine. Two bows.

Ed. and Eva Bedding came next in a sketchy act, based on a dream idea that was in need of life. It was by far too draggy a proposition for a live vaudeville bill. An additional song might liven it up a bit. Took two bows.

Fred and Alyce Whitman were third on the bill with a kid act that picked up the life of the show. This lively little turn should be in second spot, where it can do more good in the way of brightening up the spirits of the audience. Both are clever, make a nice appearance and deliver a cute line of school day material. Took four bows.

Murdock and Kennedy, another boy and girl act, held down the fourth position. Much can be said of the young man of the act, who displays a personality and nimbleness of foot that might lead him into bigger money. The material now being used is not strong enough for the pair and they are deserving of a much better routine. The young man has a personality that is contagious, while the girl, a direct opposite in physical measurements make the combination an ideal one from a personality standpoint. Took four bows.

LeMaire, Hayes & Co. came next with their very funny blackface turn that works well for laughs until the finish. Their finish is so slow that the comedy done before suffers. The act is filled with laughs and the trio should make some special efforts to bolster up the finish. Took three bows.

Jack Norworth, the feature act of the bill, held down the next to closing spot. Mr. Norworth did not appear to warm up to his job until the act was almost half over, from then on he got all out of it that was possible. Three bows.

Scall and Scall closed the bill with a comedy tumbling act that started well but finished very weak. This is a foreign act and they have managed to acquire funny make-ups, but from this point on, the comedy stops. Took two bows. E. H.

TWENTY-THIRD ST.

(Last Half)

King and Dane opened the show with some tricks in magic. One of the men does straight, while the other does a sort of eccentric comedy, and exposes the trick as they are presented. They have some good comedy throughout the act and got quite a few laughs taking two bows at the conclusion of the act.

Nell O'Connell opened with a special number during which she introduced the choruses of a few musical comedy numbers. This she followed with a comedy song that went nicely. She closed with an Irish number, and played a selection on a miniature harp. For a forced encore she sang a flirtation number, and got away to two bows.

Lee Kohlmar and Co., with a comedy-dramatic sketch, held the attention of the audience all through the offering. Kohlmar is assisted by two men and a woman, who work very well with him. Both comedy and pathos is contained in the dialogue. Kohlmar is a clever comedian, and has an easy way of working. Several curtains were awarded at the finish.

Sunshine Sisters followed, opening in "one," with three of the girls singing a number. The comedienne interrupts them, and one of the girls exit, leaving the comedienne and one of the girls on stage for some talk that is bright and snappy. After the dialogue, the drop is taken away and they go to "two," with one of the girls playing a violin solo while the other accompanies her at the piano. At the finish of this the four girls sing a few harmony numbers, and closed to a good share of applause.

Joe Laurie, Jr., with a good fast line of comedy talk, and in the next to closing spot, held the audience in laughter from the minute he opened until he finished. The introducing of his "father" gave way to plenty of laughs, and he stopped the show for a few minutes. This act can hold a position on the better class bills and do well.

Lorraine, Cagwin and Fitzgerald closed the show with a novelty spectacular dancing presentation that was beautiful to look upon and was well executed. This is a typical big time act and should land without trouble. It more than pleased at this house.

S. H. M.

VAUDEVILLE IN EMPIRE

KANSAS CITY, Mo., Feb. 6.—The Empire Theatre here, which was formerly housing a stock company, has discontinued that policy and is now playing vaudeville and pictures. Improvements estimated to cost \$10,000 have been made in the house.

REGENT

(Last Half)

The La Maze Trio, three men, opened the bill to a capacity audience. One of the men was dressed as a straight man, the other as a bellhop, and the third, the comedian, as a tramp. The act went along smoothly, and with all the speed possible. Tumbling, balancing and acrobatics were all a part of the offering, which closed to a bow. The falling ladder stunt, always a thrill, closed the act.

Marcelle Fallet, the French refugee, and her mother, in the second spot, did nicely, and got over well. Mlle. Fallet's performance was very good. She played several etudes carefully calculated to show her ability on the violin, and wound up with two encores composed of popular songs. The young lady, who was assisted at the piano by her mother, has a pleasing personality, and put her material across with a bang.

Walmsley and Keating, a man and a woman, in a race track skit, had little difficulty in getting over. The man does a "maniac" character well, and made the audience laugh with his nervous twitching and scratching. He also had frequent bursts of loud noises that amused.

Mabel Berra and Company, in this case being an unbilled pianist, were good. Miss Berra, an accomplished singer, did her work well, and scored the musical hit of the program. Her pianist played his own number and for it received a good hand. Using a Spanish number to open, Miss Berra gave her impression of how Mme. Galli-Curci would sing the Aria from "La Traviata." She was warmly received, and stopped the show.

Schwartz and Clifford, a Jewish comedian, and charming blonde, took the comedy hit applause of the entire bill. Schwartz put over material with a punch, and got a laugh on every line he said. Several songs were sung, inclusive of "Granny" and "Ma," the comedian singing the Yiddish version of the chorus.

Princess Wahletka, after working forty-five minutes, requested the audience to stop their questions. She told the audience what their conditions were, and answered their queries as to whether they would be successful or not, as to the health of relatives traveling, and so forth. Wahletka became very weary after her long seance, and closed the bill to a good hand.

D. S. R.

ORPHEUM DIRECTORS MEET

CHICAGO, Feb. 7.—Fifteen members of the board of directors of the Orpheum Circuit of vaudeville held their monthly directors' meeting in this city today. This is the first time in several years that this meeting has been held elsewhere than at the circuit's main office in New York City. Among those present from the eastern city were Martin Beck, the corporation's president; Mort Singer, general manager, and B. B. Kahane, treasurer and legal counsel.

RESTAURANT PUTTING ON REVUE

The new Arthur Buckner revue, entitled "Sure-Some Show," with eight principals and twelve chorus girls, opened Monday, February 6, at the Capitol Restaurant, opposite the Capitol Theatre, on Broadway and 51st street.

The revue opens at 9 p. m. and is continuous until the closing of the restaurant. Max Blech and Francis Rorstrom are the proprietors and managers of the restaurant.

"JUST KIDS" IS NEW ACT

Pat Moriarity, until recently a single, has joined Charlotte Whiting, niece of George Whiting, of Whiting and Burt. Moriarity has changed his name to Downey and the new act will be known as Downey and Whiting in "Just Kids." The act is from the pen of George Whiting and opens on the Poli time, at New Haven the week of January 27th.

"D. D. H." WRITING ACTS

"D. D. H." has blossomed into the field of material writers this month with the appearance of two comedy acts written by him and presented by Marinelli. The first, consisting of Harry Neilson and Gladys Dale, entitled "2 A. M." is now in rehearsal. The second, under the title of "Plain John Brown," will be produced within the next month.

JONAS WITH FRANK OTTO

Lou Jonas has entered the booking business with Frank Otto, with offices in the Romax Building. Lou is a brother of Bert Jonas, the vaudeville manager.

VAUDEVILLE

BERNARD AND CONNOLLY

Theatre—*City*.
Style—*Musical*.
Time—*Fifteen minutes*.
Setting—*In "One."*

Mike Bernard and Belle Connolly, the pianist are showing a new musical act. Miss Connolly opened the act with a song entitled "Marriage is a grand old name", which proved to be a great comedy song. This was followed, by another little ditty concerning and analyzing Humpty-Dumpty's fall from grace, and how he came to take it. The conclusion of this number, which scored successfully, was an eccentric dance by the woman. The dance was good and came up to the expectations of the house, consequently receiving a good hand.

In the interim, while Miss Connolly was changing her pink evening gown, for one of black jet, Mr. Bernard placed himself far above the ordinary run of vaudeville pianists by rendering a fine medley of patriotic songs entitled "Echoes of France". In this number, Bernard demonstrated the call of the bugles, the beating of the snare and bass drums and the thunder of the shell explosions. A clever number well played.

The two closed, with a song, which was whipped up to a whiz bang finish. A good act, and good for an early spot on any big time bill. D. S. B.

VLASTA MOSLOVA & CO.

Theatre—*State*.
Style—*Dancing*.
Time—*Fourteen minutes*.
Setting—*Special*.

This is this young lady's second attempt in the last two months, to produce a worth while act for vaudeville and from appearances she now has something that is in the money. The act consists of six people and opens in "one" to a special drop of very pretty design. A girl comes out and recites a poem telling what is about to happen then the act opens to "four."

The "eye" in "four" is a very pretty affair of black with large silver circles and is split in the center to allow draping for display of locale scene in back.

The opening dance is a solo and is called the "Dance of the Nile." The rest of the dances that follow, which include Spanish, gypsy and jazz dances are well done but with the exception of the opening number there is nothing about the act that would make it stand out from the ordinarily good dancing act.

As a vaudeville offering it is just a dancing act and could fill the feature spot on a better small bill or a lesser spot on a good bill. E. H.

BENTLEY, PAVEY & CO.

Theatre—*125th Street*.
Style—*Comedy Sketch*.
Time—*Fifteen minutes*.
Setting—*Full*.

This offering is entitled "Just Married", and is based on the mistaken identity idea. The act opens, with a young man having an argument with his fiancee over some other woman he has had to dinner; the man exits, and the girl's uncle, enters and tells her he has been married a week, and that his wife is a physician; the girl explains her troubles to her uncle and they exit, and the other woman, the young man's cousin enters. She proves to be the physician and the other man's wife. A dog is brought into the dialogue. The situations in the act are laughable, and the dialogue is bright, while all four people are clever, and deliver their lines in good fashion. With a little more playing the act will be whipped into shape and will be able to hold a position on the better bills. S. H. M.

KING & WYSE

Theatre—*125th St.*
Style—*Singing and talking*.
Time—*Fourteen minutes*.
Setting—*Special*.

This is a man and woman act, who call their offering "Friday the 13th," and carry a special drop in "one," showing the exterior of a church. At the opening of the act, the man is discovered on the stage seated in front of the church, waiting for his bride. The woman makes her entrance from the church, and she is waiting for her future husband. Dialogue discloses the fact that both the bride and groom for whom they are waiting are late, but on further investigation, the man discovers he is one day late in reaching the church himself. A double number is used to break up the dialogue, which is followed by a burlesque dance. A single number is sung by the man during which he waited for laughs, but they never did happen. The man's single gave the woman time to make a change and she came back in a bridal costume; they sang a wedding number after which they entered the church. Some of the dialogue in this act is very bright, but the dead wood should be removed from it. As the offering stands, it is a good three a day skit. S. H. M.

ALLMAN AND WOODS

Theatre—*58th Street*.
Style—*Comedy*.
Time—*Fourteen minutes*.
Setting—*Special drop "one"*.

This is a man and woman team, and the act is played in blackface. The special drop used, depicts a street scene in the negro quarters with various funny signs such as "African Gold Club," etc. The plot evolves around a half dollar, that the woman has earned in taking in washing. The act opens with the entrance of the man returning with the empty laundry basket. The woman demands the fifty cents he has collected for her labors and about five minutes of talk on this subject follows with one or two good laughs registered.

The woman exits to search for a policeman to get her money which gives the stage to the man for a song. As a song it is fair for laughs but the man doesn't appear to get all out of it that is possible. With the woman's return there are more gags and an exit song that the woman joins on the last few bars.

The act is strictly small time, the material has possibilities but the people lack the necessary "something" to put it over for a big time showing. E. H.

HOFFMAN & HUGHES

Theatre—*125th Street*.
Style—*Bicycle*.
Time—*Ten minutes*.
Setting—*Full*.

The male member of the team, is discovered on the stage as the curtain rises, in tramp makeup. After a short bit, the woman enters on a bicycle and there is a bit of dialogue about the saddle of the wheel. The man then does some neat work with the woman, while riding the bicycle, which is followed by a single routine of tricks by the man. A short dance by the woman does not get much. A comedy bit between the man and violinist in the pit gets a few laughs, while the table trick by the man, which closes the act, gives it a punch. This is a good opening act for the better three a day houses. S. H. M.

LILLIAN CONROY & BRO.

Theatre—*Fifth Avenue*.
Style—*Novelty and singing*.
Time—*Fifteen minutes*.
Setting—*Special*.

Here is an act that is hurting its prospects by crowding too many things into the offering at the expense of some real worth while material. Miss Conroy has a beautiful face, an exquisite voice, and an unaffected personality of the production type. What she does, she does well but they don't let her do enough.

The act opens with slides. They tell the story of her brother, who as a life guard has saved the lives of one hundred and thirty-seven people. He has a big collection of medals, including the Congressional, according to the slides. Following this the couple do a posing bit of four studies. This is followed by a posing bit done by the brother in which he displays his muscular development. Miss Conroy then sings which opens the best part of the act. After Miss Conroy's song the pair make a picture opening for double song number. In this they use a large beautiful Russian hound. In the picture the dog fits nicely, but should not be used in the song that follows as the leading of the dog around the stage makes the whole act look awkward.

The brother then announces that his sister will sing a well known southern ballad in a minor key and will reach a very high note. This she does with a full toned D over C. A finish that should be eliminated follows. This act is in need of rearrangement. It is a mistake to allow the abilities of this young lady be covered by any unnecessary handicap. At the present it is a fair big time offering, but with the talents the girl displayed there is no reason that it shouldn't be among the biggest and best. E. H.

STEVENS AND BRUNELL

Theatre—*Regent*.
Style—*Singing*.
Time—*Twelve minutes*.
Setting—*In "one"*.

Man and woman, the former an excellent tenor, and the latter a rangy and powerful soprano, more melodious in its higher ranges than lower. They opened as Quakers of the Colonial period and were dressed and sang accordingly, though toward the end of the song the man's part was sung in a sort of slang. The woman then singled, wearing a crinoline costume, and sang about those who wished for the days gone by, singing the last few bars of the song off stage while she made a quick change into a white iridescent gown, and finishing the song on the stage, and launching right into "Kiss Me Again," revealing for the first time her high vocal range.

Her partner followed as a single, wearing evening clothes and straw hat, and sang about Captain Willie Brown, who was more popular about twelve years ago or so, than he is to-day. The woman returned in a Spanish costume of orange and black singing a Spanish number. The man followed on the stage as she went off to change her gown for an abbreviated pants costume and returned as her partner sang about the girls of Argentine, also done as a duet. They closed with a Honolulu song, the woman coming on in a kimono singing a tune from Madame Butterfly while the man sang his Honolulu patter.

M. H. S.

TOCK AND WAH

Theatre—*State*.
Style—*Song and Dance*.
Time—*Twelve minutes*.
Setting—*"One."*

Shun and Yen Wah, two sons of China and are the first act of this nation that has attempted to do a comedy song and dance turn. The act throughout, is dressed in Chinese fashion which adds to its attractiveness. The opening is more or less slow, when the two come on talking in Chinese. They cross the stage and one returns to sing a pop number in a very good voice. Following this the two put over the old Friscoe gag of "He said no."

The comedian of the two, then sings a jazz "pop" number and sells it very nicely finishing it with a dance routine in which he imitates Joe Friscoe with his derby hat and cigar. Two more pop numbers follow this to a fast send-off.

As a vaudeville attraction, it has novelty and the people in the act have a certain amount of personality that lands them across. One of the two also has a very clear conception of what really is stage comedy and as a whole the act would fit nicely on some early spot on a big bill, for no other reason than that of novelty. E. H.

CORTEZ SISTERS

Theatre—*58th Street*.
Style—*Comedy and Songs*.
Time—*Thirteen minutes*.
Setting—*Special drop in "one"*.

This act opens with stereopticon views, showing oriental dances and cannibals in their native haunts. The opening is meant to throw the audience off as to what is coming. Three or four slides are shown, then both sisters enter and make a speech in broken Spanish. A stage argument results and finishes with the comic of the two doing a song. At the finish of the song both girls are on and dance.

The sisters then make a change in front of the audience and go into a pop song which they sing in French. Following this they make another change and put over a Chinese number singing part of it in English and the rest in what they stated was Chinese.

The act has very good material, but is very short on the delivery of same. The girls present a nice appearance, wear pretty clothes well, but there seems to be something lacking to make it a big time affair. At the best it is good for a spot of the better small time. E. H.

RENARD & WEST

Theatre—*58th Street*.
Style—*Comedy*.
Time—*Fourteen minutes*.
Setting—*Special*.

This man and woman team, are offering something new in the way of comedy, which bids fair to make it a standard attraction in vaudeville. With the stage dressed in a silver drop, the girl enters and introduces her partner in a poem as the "Prince of Comedy." She states that if the audience does not laugh, that the king will have the prince beheaded. The man then enters dressed in comic opera style with tights and a dangling sword. His entrance gets a laugh and he manages to keep them laughing until the finish.

A "guy line" he uses, "And I'll Tell The King On You," used as it is, gets a great many laughs coupled with some real snappy burlesque material on royalty.

Both display a cleverness that outstands and predicts a good future for the turn. The man as a Jewish Prince, has unearthed a new character, that needs only work to make it very popular. As an offering it is big time. E. H.



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ROAD CONDITIONS

Managers of the so-called first-class shows that have been obliged to close on the road on account of insufficient patronage during the past season, report that one of the big reasons why the small city patrons seem to have grown apathetic toward the average show is, first, the general poor business condition throughout the entire country, and, second, because of the poor casts with which shows are presented on the road nowadays.

In other words, theatregoers outside of New York have become aware of the fact that plays are presented here with better casts and surely newer settings and costumes than may be found in the same shows when they play on the road.

The result is that traveling companies, with very few exceptions, fail of patronage, particularly at the \$3 top price which first-class shows require nowadays if they are to overcome the heavy expense which touring entails.

That shows are not presented on the road as meritoriously as they were in New York goes without saying. There are exceptions, of course, and some shows are even more worthy while on the road than they were when they played here. They are, however, rare exceptions. Even a show like Ziegfeld's "Follies," which plays only the largest cities of the country, loses something of its metropolitan merit when it leaves New York and takes to the road. A number of the better known show girls refuse to travel, a number of the principals often depart when the New York engagement is finished, and in the main, although not as evident as in other shows, the "Follies" can scarcely be considered as high class on the road as when seen in New York.

It has aptly been said that "the play's the thing," but the players that enact it are also very important. Thus, "Declassee," without Ethel Barrymore, would doubtless have amounted to but little on the road, but with her at the head of the cast which is practically the same as the one seen in the play in New York, it is one of the biggest road attractions sent out in years.

Plays often achieve success in New York, but when sent on the road the manager, relying upon the Broadway repu-

tation, eliminates many of the players that helped in no small way to make the play a success. He substitutes less able ones, cuts his expenses as much as possible, and then comes back into New York bewailing his fate and casting critical remarks about the small city audiences for refusing to patronize and to enthuse over the production which scored a hit on Broadway.

Nor can the small city or town audiences be expected to pay the same price that prevails in New York. Money is scarcer in the outlying districts, and theatregoers have learned that, with few exceptions, they cannot expect to see the same show in their respective towns that the Broadway audience sees.

The unfortunate thing about presenting plays on the road at present is that unless a manager can get about as high a ticket rate as prevailed in New York, the road expenses are so great that he cannot hope to make a profit.

This condition is keeping scores of shows off the road. Managers can easily figure out their operating expenses, and with the cast and production which the smaller city audience demands, he can easily see that he has no chance of making a profit.

SUPPER SHOWS

BROOKLYN, N. Y., Feb. 3, 1922.
Editor THE CLIPPER.

DEAR SIR—Regarding your editorial on "Supper Shows," I wonder whether it has ever occurred to house managers, besides vaudeville artists, to notice the poor results obtained by the prevailing tendency to cut the running time of the various acts at supper shows?

From the standpoint of the audience, it seems to me that one of the big things that has an effect on cutting, is due to the fact that these supper shows are always given without the orchestral accompaniment. As a rule only a piano player remains and he is usually a dead one, as he only appears for one show.

It is true that musicians must eat, therefore must be allowed time off, but where houses present supper shows, there are invariably pictures displayed. Why not dispense with the orchestra during the run of the picture, but have them present for the three vaudeville shows, including the performance given at supper time?

If the houses will try this they will soon find that the shows will improve and the business as well.

Yours very truly,
A. I. WISBARD.

Answers to Queries

A. G.—The Tossing Austins did a comedy juggling act fifteen or sixteen years ago. Don't know where they are now.

C. E. H.—Everhart was the first performer to do a hoop rolling act. He is an American, but went to England shortly after he introduced the act in this country. Ollie Young and Brother did the act for a number of years in the United States.

M. R. H.—Lina Arbarbanell came to this country with the late Heinrich Conrad's company and shortly afterwards appeared at the Metropolitan Opera House. From there she went into musical comedy, and after a few engagements was engaged for the title role of "The Merry Widow," in which she scored a great success. She is now in the David Belasco production "The Grand Duke."

B. S. T.—Louise Litta appeared in "Chispa" at the New Park Theatre, New York.

A. F.—Ben A. Baker died in New York City, Sept. 6, 1890. He was the Secretary of the Actors' Fund for eight years.

Muse—Lillian Grubb, actress and opera singer, was Mrs. David Hayman. She appeared in "Olivette" at Ford's Opera House, Baltimore, in 1882, and succeeded Verona Jarreau as "Talamea" in "Adonis."

Peoples—Alice Fisher played Iza's mother in "The Clemenceau Case" production, in which Pearl Eytinge played the principal role.

R. T.—Marie Loftus appeared with the Reilly and Woods Show.

B. R.—Franklin Fyles wrote "Overlook," which was first presented at Hartford, Ct. Anna Boyd was in the original production.

Celt—Dion Boucicault is credited with having been the author of at least 100 plays. "London Assurance" was one of them. He appeared in London, England, in the title role of "The Vampire." He also appeared as "Conn" in "The Shaughran" at Wallacks, New York, Nov. 14, 1874, and in London, England, Sept. 4, 1875, at the Drury Lane. Boucicault died Sept. 18, 1890, at New York.

D. R.—J. W. Holmes built the Star Theatre, Brooklyn.

Meyer—Weber & Fields Own Co. for that season included Frank Bush, Richmond and Glenroy, Isabella Ward, Drawee, Wilson & Cameron, Ramza & Arno, the Fremonts, Rosina, and Weber & Fields.

Varieties—Laura Keene's Varieties was located at No. 624 Broadway, above Houston Street, New York, and was opened No. 18, 1856, by Miss Keene, with "As You Like It." The house was crowded and the receipts amounted to \$940.

Tom—Mattie Vickers appeared in "Edelweiss" at Puhman, Ill. J. M. Gray was the manager of the company.

R. B.—The German Lilliputians made their first American appearance at Niblo's Garden, Sept. 15, 1890. Selma Gorner and Franz Ebert were the principal performers. "The Pupil of Magic" was the title of the play.

S. M.—"The Sondan" was a military melodrama by Augustus Harris and Henry Pettit. It was originally acted as "Human Nature" at London, England, in 1885, and at Boston, Mass., with Henry Neville as leading man.

Garden—"Dr. Bill" was produced at the New Garden Theatre, New York.

H. T.—"A Trip to Chinatown" was first shown at the Grand Opera House, Decatur, Ill. In the cast were Harry Conor, George A. Beane, Jr.; Irene Murphy, Louis Finninger, Harry Gilfoil, Lena Morville, Mattie Hornby, Ed. S. Metcalfe and Ollie Archmere.

25 YEARS AGO

The Cinematograph was being shown at the Keith Theatres in New York, Philadelphia and Boston; at the Schiller, Chicago, The Avenue, Pittsburg, and The Wonderland, Rochester.

Etta Reed was leading lady for Corse Payton.

"Aladdin" was produced at the Tivoli, San Francisco.

McKee Rankin and Nance O'Neill appeared in "True to Life."

John Rogers sailed for England to arrange for the appearance there of Neil Burgess in "The County Fair."

"Take Back Your Gold" (M. H. Rosenfeld's song) was published by J. W. Stern.

Al G. Fields Minstrels played at the Grand Opera House, New York.

Margaret Mather appeared in "Cimbeline" at Wallack's Theatre, New York.

Wm. A. Brady presented "New York" at the American Theatre, New York. Burr McIntosh was in the cast.

The Reilly and Wood Show included Pat Reilly, Petrie Olifan, Carrie Scott, Lawrence and Harrington, Three Sisters Lane, Robetta and Doretto, Paulo and Dika, Smith and Cook, Paddy McBride and Harry Walton.

The Gay Coney Island Co. included Mathews and Bulger, Tony Hart, Jr., J. Royer West, Basil Booth, Jane Whitbeck, and Josie DeWitt.

New plays: "Straight from the Heart," "The Electrician," "The Dear Irish Home," "The Merry Beneficts," "Mr. Dick."

Rialto Rattles

AUDIENCES HARD SUBJECTS

Newspaper cartoonists apparently have dropped out of vaudeville entirely. Managers must have discovered that they didn't draw well in the theatres.

WHAT THEY USED TO BE

William Gillette was once a chemist. Richard Carle was once an oculist. Robert Hilliard was once a broker. William Morris was once a newspaper editor.

VAUDEVILLE VETERANS

"Thanks for the applause. I thank the both of you."

"I saw a light late in your house last night, wasn't that a little strange?" "No sir, a little stranger."

"Father has a birth mark which nothing will eradicate."

"How did he get it?" "Got into the wrong berth, I believe."

NEEDS IMAGINATION

Noted musical critic in a recent article in a daily newspaper stated that a person must possess a lively imagination in order to fully appreciate the beauties of operatic music.

Anyone that has heard a cabaret orchestra wrestling with "Pagliacci," or "La Traviata," will be willing, we believe, to swear that the critic said a mouthful.

MOVIE CONTRADICTIONS

Louise Huff is as pleasant as can be.

THEY SOUND GOOD

"Bon Bons," new girl act should be the candy.

THEATRICAL CONTRADICTIONS

Tom Mix is not pugnacious. Major, Minor, and Scale is not a text book, on music, but a three act.

IF AT FIRST YOU DON'T SUCCEED

Try to get a seat in "The Bronx Express."

Try to get your quarter back from the new five cent subway entrance wheel.

Try to get next week.

Try to see George M. Cohan.

Try to get into pictures.

WHERE ARE THEY?

What has become of the old sidewalk conversation acts, one of the members of which slapped his partner in the face with a newspaper, and he replied "Why don't you use the *World*, it's heavier?"

TECHNICAL TERMS

Proscenium Arch—That part of the theatre generally between the stage and the audience, used by dancers to lean against, comedians to brace themselves against and others to hold to, for support when taking bows.

SMITH AND DALE

Who still seem undecided about working for the Shuberts, the courts having stated that they can't work for anyone else, casually said last week that, anyway, they were "getting to play a great game of golf."

GAGS OVER TWENTY

Why is a cat like the world? It is fur from one end to the other. When is a man like a cart wheel? When he is tired.

RULES FOR OPERATIC ASPIRANTS

- If you are too thin, get fat.
- If you're too fat reduce.
- Announce trip abroad.
- Hide away in Jersey.
- Adopt some foreign name.
- Study for ten years or so.
- Try to get a job.

BURLESQUE

MORE CHANGES ON COLUMBIA CIRCUIT

LAY OFF WEEKS FILLED IN

Herk and Hynicka's "Harvest Time," on the Columbia Circuit, will close at the Gayety, Detroit, next week.

This franchise has been turned over to Lew Talbot, who will put on an entirely new show, to take the place of this show. He will retain the same title on account of the printing now on hand.

Talbot will take some of his principals now with his "Lid Lifters" and "Baby Bears" on the American Circuit, and put them with his Columbia Circuit show. He will also carry twenty-four chorus girls.

Talbot will rehearse his new show for one week, starting next Monday in New York, and will open in Toronto the following Monday, coming east.

The Columbia Amusement Company has completed arrangements with Manager Black of the Park Theatre, Indianapolis, to book that house with the Columbia shows, commencing next week. This house has been playing the American Circuit shows several seasons, but discontinues after this week.

With the placing of Indianapolis on the Columbia Circuit the layoff week between Kansas City and St. Louis will be filled in. To fill in this week properly so that there will be no hitch in the routing of the shows, Billy Watson's Show, which played Kansas City last week, will jump into Indianapolis to open there next week. The show following Watson will go direct from Kansas City to St. Louis, which closes the layoff.

The route will be from Kansas City to St. Louis, to Indianapolis, to Chicago, to Detroit, and then East on the regular route. Watson loses St. Louis. The only layoff now on this circuit in the West is the week between Chicago and Omaha. Indianapolis will be a Sunday opening.

I. H. HERK'S MOTHER DIES

TOLEDO, O., Feb. 3.—Mrs. Herk, mother of I. H. Herk, president of the American Burlesque Circuit, died at her home in this city today of heart failure. Mrs. Herk was sixty-eight years of age at the time of her death. She is survived by two sons and two daughters, who live in this city, besides Mr. Herk, of New York. The interment will be in Woodlawn Cemetery, this city.

GERARD SHOW IN BRIDGEPORT

Barney Gerard's "Girls de Looks" is playing the Lyric, in Bridgeport, this week instead of laying off. This week is the lay-off week, formerly the Hartford week. The show will go from there to New Haven next week; it jumped from Boston to Bridgeport.

NELLIE NELSON WITH "JOYLAND"

Nellie Nelson is the new soubrette of the "Girls from Joyland." Miss Nelson opened on Monday of last week, taking Carrie Finnell's place in Newark.

THREE STOCK HOUSES IN BOSTON

Doctor George E. Lothrop will have three stock burlesque houses in Boston next season. The Howard, Grand Opera House, and another house he is not ready to announce as yet.

JERRY ROSS ILL

On account of illness, Jerry Ross, juvenile, was not in the cast of the Mollie Williams Show, the last three days of last week, while the show was playing the Casino, Philadelphia.

SHOWS ON NEW CIRCUIT

Harry Hastings' "Harum Scarum," closed on the Burlesque Booking Circuit Saturday night at the Capitol, Washington. Mike Kelly's Show closed the Saturday before, at the same place. It looks as though this is the falling off place of the circuit.

The bookings of the circuit this week is "Whirl of Girls," at the Star, Brooklyn; "Victory Belles," Gayety, Brooklyn; "Whirl of Gayety," Bijou, Philadelphia; "Monte Carlo Girls," Peoples, Philadelphia; "Puss Puss," Gayety, Baltimore; and the "Grown Up Babies," Capitol, Washington. There are several of these shows recently jumped from the American Circuit that are playing under new titles.

A new policy will be inaugurated next week, at the Gayety, Baltimore. In addition to the regular burlesque show, vaudeville and pictures will be given. The performance will be continuous and will be on the same idea as the Haymarket, in Chicago, is now running. Warren Irons left for Baltimore Saturday to make the new arrangements.

It was learned Saturday, that the Board of Directors of the new circuit are John G. Jermon, Warren B. Irons and Thomas Henry. As yet a general manager has not been elected.

BIG RECEIPTS FOR "REVIEW"

INDIANAPOLIS, Ind., Feb. 4.—Henry Dixon's "Big Review" played a return engagement at the Park this week. The show was here several weeks ago, and they played to bigger business this week than when they were here the first time. Manager Black, of the house, put three vaudeville acts in and had the orchestra, as well as the acts and the entire company, on the stage at the opening. The business jumped the next performance. The house was sold out on Monday night for the first time this season.

TENBROOK ON ORPHEUM TIME

SPRINGFIELD, Ill., Jan. 31.—Jim Tenbrook, old-time burlesque comedian, is playing the Jr. Orpheum, and Western Vaudeville time, in an act called "One on the Aisle." He is assisted in the act by Frank Kelly and Betty Kemp. The act is being booked by the Pat Casey Office.

PADEN IN STOCK

GRAND RAPIDS, Mich., Feb. 4.—Howard E. Paden, formerly a juvenile in burlesque and in vaudeville acts, is now playing a Hebrew comedy part with the stock company at the Orpheum Theatre. Paden has been at this house all season.

BUYS PARTNER'S INTEREST

KANSAS CITY, Mo., Feb. 4.—Bert Wetherwax, the theatrical photographer, purchased his partner's half interest in Bert's Studio on January 1. Herman A. Koch will be Bert's New York representative.

MCALLEN IS PEOPLES' MGR.

Frank McAleer is now managing the Peoples', Philadelphia; he started last Tuesday. McAleer managed the "French Frolics" early this season and last season.

DOLPH SINGER MARRIES

BOSTON, Mass., Feb. 4.—Dolph Singer, agent of the Jack Singer Show, and Anna Costello, of "Cuddle Up," were married in this city today by a Justice of the Peace.

WHITE AND BECK IN "FOLLIES"

Matty White and Morton Beck are rehearsing with Barney Gerard's "Follies of the Day" and will open with the show next week in Albany.

VIVIAN WEST'S MOTHER DEAD

Mrs. West, mother of Vivian West, of the Mollie Williams Show, died at her home in New York last Thursday.

A. M. CIRCUIT CLOSES IN WEST

WILL CONFINE OPERATIONS EAST

After next week, the American Burlesque Circuit will operate only in the East. This circuit has but four houses now playing its shows west of Chicago—St. Louis, Kansas City, Minneapolis and Milwaukee.

The last two cities will go into burlesque stock, opening Sunday, Feb. 19th. It is not known at present just what the owners of the Century, Kansas City, and Garrick, St. Louis, will do, but it is believed that these houses will also go into stock.

The American Circuit has notified the owners that they could furnish no other shows after that date.

The Gayety, Minneapolis, will open with Jim Bennett producing the stock. Eddie Shafer will produce the stock at the Gayety, Milwaukee.

The Englewood, Chicago, will discontinue playing the American shows after this week, closing with I. M. Weingarten's "Whirl of Mirth." The house will go into feature pictures and vaudeville commencing Sunday.

The Park, Indianapolis, is playing the last American show this week, Jimmy Cooper's "Beauty Review." This house opens on the Columbia Circuit next Sunday.

Louisville will be the far West city on the American Circuit, the shows playing east from there.

Frank Damsel's "Pacemakers" is laying off this week, as the Playhouse, Baltimore, closed last Saturday with "Pell Mell." The "Pacemakers" jumped from York, Pa., to Newburgh, N. Y., and are laying off there this week. They open in that city next Monday. This show will play Newark, Olympic, and Hoboken later.

Joe Oppenheimer's and Grif Williams' "Miss New York Jr." closed the season, on the American Burlesque Circuit, in Utica Saturday night. The show left at once for New York, where it opened Monday at the Star, Brooklyn, an the new Burlesque Booking Circuit.

Lew Talbot's "Lid Lifters" and his "Baby Bears" will close this week, one company in Hoboken and the other in Scranton.

The show playing Utica this week will jump to Washington and open at the Howard, Monday, that city.

Tom Sullivan's "Mischief Makers" will close in Fall River, Saturday, and will open on the Burlesque Booking Circuit next week.

NEW POLICY AT CASINO

BOSTON, Mass., Feb. 6.—Charles Waldron will change the policy of his Casino, commencing next week.

This house will be run as a continuous performance, opening at one o'clock in the afternoon.

Waldron will give six acts of vaudeville and pictures, in conjunction with the burlesque show. The "Sporting Widows" will play here next week.

HOWARD SLOAN ILL

Howard Sloan, treasurer of the Casino Theatre, Brooklyn, was confined to his home with an attack of "flu" the latter part of last week.

CY PLUNKETT MARRIED

PHILADELPHIA, Pa., Feb. 3.—Cy Plunkett, principal comedian of the Mollie Williams Show was married to Helen Mason, a member of the same company in this city to-day.

"CUDDLE UP" AT THE COLUMBIA IS SHOW OF SPEED AND CLASS

"Cuddle Up," a Herk-Hynicka show at the Columbia this week, has both spectacular, scenic and electrical effects. It has singers that are distinctly individual and is a rollicking comedy.

The program states that the show was staged by Sam Morris. This evidently applies to the bits, but the hand of Jean Bedin can be seen in it all the way through in the novelty of stage equipment and ideas.

The bits are mostly old and have been seen many times, but they are handled in such a masterly manner that each and every one brought forth no end of laughter.

"Cuddle Up" has a chorus of pretty girls who "peep" the numbers up, dance and work excellently. The girls are gorgeously costumed, and the scenery is bright and pleasing to the eye.

Harry "Dutch" Ward is the principal comedian and we can't recollect ever seeing him funnier than he is now. Ward was suffering a bit with harseness Monday afternoon but with all this he kept the audience in a high frame of mind, the way in which he handled his comedy. His dialect is rich in humor and his style of delivering it pleases. Ward uses very little make-up, but with his facial expressions, he does not require much.

George Snyder works straight early in the show, and he classes with the best in his line. He also does a "tough" bit in one of the scenes and does it well. In his "dope" character, however, he stands out. Snyder worked up a lot of comedy in this role and portrayed this uncanny character cleverly.

Nat Mortan works straight all through the performance. He has discarded the blackface. Mortan makes a natty appearance. He has a dandy singing voice and can put over a "blue" number as well as any male performer we have seen. He reads lines well and is heard to advantage in his numbers.

Ted Healy is doing a blackface comedy part. He is a young chap, full of vim and life and is enthusiastic in his work. He is a fine "hooper" doing just a bit of an eccentric dance in his first number that was liked. He reminds us of Bob Ferns when putting over a number.

Bertha Delmonte, a vampish-looking blonde, is the prima donna. Miss Delmonte is an attractive looking woman and renders her numbers nicely. Her costumes are stunning.

Jane May, a peppery, well formed young blonde, is the soubrette. Miss May, bubbling over with personality, was very successful with both her numbers and in the bits. She is a pretty girl, makes up well. Her dresses are very becoming and classy. Miss May reads lines nicely and is perfectly at ease in the bits.

Shirley Mallette, a dancing and singing ingenue soubrette, was a big hit with her numbers. She put them over for several encores on each occasion. Miss Mallette is a shapely little blonde, clean cut and vivacious. She dances prettily and can read lines. Her dresses are a harmonious blending of colors.

Mortan put over a singing specialty of three numbers in one. He not alone put his songs over the way they were intended to be done, but added a bit of his own mannerism to the songs which made them better. He did not even forget to introduce the "hat shimmy."

The "garage" scene was amusing with Ward as the owner and chief mechanic. Healy was his assistant. In this scene Snyder entered in his "dope" character and he surely put his "stuff" over. This is a fine comedy scene.

In the "minstrel" bit of Ward, Snyder, Mortan and Healy which run about twelve minutes, there was one laugh after the other. The idea is good and it's a good laughing bit.

The "hotel" scene is amusing and was well worked up with Ward, Snyder, Mortan, Healy and the Misses May and Mallette.

The closing scene of the first part called "Bubble Land," with Mortan and the chorus, singing "Land of Bubbles," has the same soap bubble scene which created so much talk in Frank Tinney's "Tickle Me," early last season. The effect in this show is equally as good as the one with "Tickle Me" and was greeted by a big round of applause. It makes a great finale.

Mortan made another hit in the opening of the second part singing "Tyrol," assisted by Miss Delmonte and the chorus.

Ward and Harriet Raymond offered their vaudeville act, comedy talking specialty which finishes with a dance, to big success. Ward works in a dress suit and Miss Raymond makes one change of gowns. The material they use is good, and best of all, they put it over. The dance which they both do well, gives the act a good finish. It was well received.

"Cuddle Up" is a fine laughing show. It was surprising to see how some of the old bits went over at times. This was evidently due to the manner in which they were done. The musical part of the program is fine and was liked. The lady principals are good looking as well as the girls in the chorus.

SID.

Joe Laurie, Jr., is playing the Proctor Circuit.

Pitzer and Daye have been given a route over the Loew Circuit.

Bessie Clayton is headlining the bill at Keith's Boston, this week.

Phina and Her Picks have been given a route over the Loew Circuit.

Sinclair and Gray opened on a tour of the Loew Circuit last week.

Conroy and O'Donnell have been given a route over the Loew Circuit.

Bobby Henshaw opens on a tour of the Keith Circuit on February 13.

Billy "Swede" Hall & Co. have been routed over the Loew Circuit.

Krayona & Co. have been booked for seven weeks by Fally Markus.

Leona LaMar will head the bill at the Academy, Baltimore, next week.

Herbert E. Denton & Co., have been given a route over the Loew Circuit.

Elvia Bates, artists' representative, is now located in the Hilton Building.

John Steele is heading the bill at the Albee Theatre, Providence, this week.

Lorraine, Cigwam and Fitzgerald have been given a route over the Keith Circuit.

Hughie Clark opened on a tour of the Loew Circuit last Thursday at the American.

Jimmy Savo & Co. will open on the Orpheum circuit March 26th at Sioux City, Iowa.

Lew Fields is heading the bill at the Shubert Majestic Theatre, Providence, this week.

W. L. Passpart, the European agent, sailed for Europe aboard the *Aquitania*, Tuesday.

May Wilson, the concert soprano, is this week appearing at the new Moss Cameo Theatre.

Margaret Sumner opened at the Regent Theatre last week and was billed as "The 1950 Girl."

Johnny Dooley, now in vaudeville, is to be featured in the next "Passing Show" production.

Jean Bedini's "Chuckles" will head the bill at the Shubert-Belasco, Washington, next week.

Jack Merlin opened on a tour of the Shubert Vaudeville Circuit, Sunday, at Washington.

Paul Mix, the rope thrower, is to open around the city shortly, for a tour of the Loew Circuit.

Eddie Leonard is headlining the vaudeville bill at the B. F. Keith theatre, Syracuse, this week.

Clark and Verdi will open on their second tour of the Shubert Vaudeville Circuit next week.

Lew Field's "Snashots" will head the bill at the Court Square, Springfield, Mass., next week.

Goldie and Ward open for a tour of the Loew time in the near future, booked by G. Lewis Pollock.

James C. Morton & Co. open at Salt Lake City February 12th for a tour of the Orpheum time.

Dane, Martin and Dane open for a tour of the Gus Sun Circuit this week, direction of Dave Cohen.

ABOUT YOU! AND YOU!! AND YOU!!!

"Irene, Mary and Sally" will head the bill at the Chestnut Street Opera House, Philadelphia, next week.

The Marmein Sisters will open on a route for the Interstate time at Ft. Worth the week of February 19.

Jake Lubin, general manager of the Loew Circuit, is confined to his home with an attack of rheumatism.

Baum and Robinson will open their latest song and dance offering shortly, booked by G. Lewis Pollock.

Mr. and Mrs. Cleveland Bronner have been engaged for the new Shubert production "Make It Snappy."

Ray Miller and his band and Cliff Edwards have been held over at the Winter Garden for a second week.

Fania Marinoff will play the female lead in the Frank Fay's Fables, which opens this week at the Park Theatre.

Milloy and Cowell, presenting "Hagan, the Dummy," are playing the Sheridan Square Theatre in Pittsburgh this week.

Mort Fox's Canine Wonders, an animal act, will be seen shortly in the Sun theatres. Route to follow. Dave Cohen booking.

Ada Jaffee & Co., with Lou Browne, began their Western tour on the Loew time, opening last Monday at the Colonial, Detroit.

Eddie Sobol, of the Shafer & Sobol office, vaudeville agent, is back in his office after an operation, which he underwent last week.

Joseph Rigler, formerly treasurer at the Hamilton Theatre, has been transferred to the 81st Street Theatre, in the same capacity.

Robert Milton will stage the production of "Madame Pierre," which is the title of the new William Harris Jr. production.

Nora Bayes will sail for Europe during the month of March to fulfill contracts. Her pianist, Dudley Wilkinson, will go with her.

Chris Quender is playing in a new revue entitled "Step Lively," at the Mayflower Restaurant, located on 157th street and Broadway.

Hall and Dexter were routed over the Orpheum circuit to open at Duluth April 16th. This act was booked from the Chicago offices.

"In Wrong," with Frank Whittier & Co., will open February 6 for a tour of the Loew Circuit. The act will play the southern time.

Harry Carey, motion picture actor, is making his first vaudeville appearance this week and is playing at the Regent the first half of the week.

John Harper, for the past two years assistant at the Fulton Theatre box office, has been appointed treasurer of the Nora Bayes Theatre.

Chief Os-Ko-Mon, who formerly appeared with Raymond Hitchcock in "Hitchy Koo," is to head a big vaudeville act, produced by Harry Rogers.

Hibbard and Malloy were out of the bill at the Hamilton Theatre after the Monday matinee last week, due to the illness of Eddie Malley.

Jerry Sullivan and Dick Freeman have replaced Danny McCormick and Bill

Browning with E. J. Carpenter's "Mutt & Jeff" company.

Daphne Pollard, playing at the Princess Theatre, Montreal, is held over for a second week. She is the first performer held over in two years.

Marie Nordstrom has been routed over the Shubert Vaudeville Circuit, and opened at the Apollo Theatre, Atlantic City, on Sunday, February 5.

Maude George has deserted the screen for vaudeville and will be seen in a sketch written by W. A. Hurlbut, author of "Lilies of the Field."

Peggy Parker and her Four Musketeers will open on the Orpheum Circuit at the Main Street Theatre, Kansas City, on Sunday, February 12.

Harry A. Romm, the vaudeville booking agent, located in the Putnam Building, left New York on Saturday for a week-end in Atlantic City.

Harry Cornell is back at his desk in the Chamberlain Brown offices after a week's absence, during which time he was seriously ill at his home.

Dora May Howe is the new leading lady of the Wilkes Stock Company at Sacramento, Cal. She made her initial appearance in "That Girl Patsy."

Ella Retford, the English comedienne, who has been appearing here on the Keith circuit, left Tuesday for England on the Cunard liner *Aquitania*.

Barr and Wesley, now appearing in Chicago on the Western Vaudeville Circuit, at the completion of their contracts will start east with a new act.

Vuna Carr, wife of Eddie Moran, with Peggy Parker's "Four Musketeers," is confined to her home at Augusta, Kan., with an attack of pneumonia.

Estelle Winwood, who closed last week with "The Circle," has signed to play the female lead with "Madame Pierre," the new William Harris Jr. play.

Floyd B. Scott, manager of the exploitation department of the Orpheum Circuit, has been confined to his bed for the past week with an attack of influenza.

James Watts, formerly with the "Greenwich Village Follies," is now in vaudeville and this week is appearing at the Belasco, Washington, on the Shubert time.

Sam Baerwitz, the New York Loew agent, is in Chicago to produce another act modeled on the lines of one of his present vaudeville offerings, "Money Is Money."

Mary Ann, who appeared at the Palace Music Hall, Chicago, last week, was stricken ill at the stage door on Thursday afternoon. She was removed to St. Luke's Hospital.

Grace Maryan, of the team of Grace and Howard, has recovered from her recent illness and the act is now playing again. Last week they were at Torrington and Waterbury.

Carl Morton has joined the Four Mortons in Chicago and will appear in the act for the remainder of the season. The act will continue to be known as the "Four Mortons."

Thomas Gray, veteran actor, for years with Denman Thompson, a member of the cast of "The Two Sisters" and "In Old Kentucky," is critically ill at his home in Ogdensburg, N. Y.

Edwin August, the movie star, author and director, is to open a new act in the

near future. He will be assisted by Beulah Poynter. The act is under the direction of G. Lewis Pollock.

Ethel Davis substituted for Aileen Bronson at the Shubert Crescent Theatre, Brooklyn, Sunday afternoon and evening. Miss Bronson left for Washington.

"Sailor" Bill Riley, who was reported as being dead at the Shubert Vaudeville office last Thursday, wired Arthur Klein on Friday, asking him where he went this week. Klein answered him.

Harry Armstrong, well known in theatrical circles in Chicago, has produced a five people minstrel act, which opens in a Chicago theatre this week. One of the members of the cast is said to be seventy-two years old.

Roger Pearson, manager of the American Theatre, Chicago, entered the American Hospital this week to undergo an examination. H. J. Bryant, manager of the Palace Theatre, Milwaukee, succeeds Pearson in the position.

William Lea (Lucifer) was active in the putting on of the Winter Circus given recently by the Patriotic Order of Sons of America, at Philadelphia. He is arranging a number of similar productions to be seen in the near future.

Crafts and Halley, with a new act, were forced to cancel the first half of the week at Proctor's 58th Street Theatre, due to a throat ailment contracted by Charles Crafts. The team of Marino and Martin took their place on the bill.

May Kennedy made her vaudeville debut this week in the cast of "Stars of Yesterday," a new act consisting of old-timers. Miss Kennedy is sixteen years old and a sister of Elizabeth Kennedy, a juvenile performer with Milton Berle.

Howard Morrissey, formerly a drummer in a jazz band that played in the Sophie Tucker and Bee Palmer act, has signed a two years' contract with Jean Bedini, who believes that he has found a comedian of ability in the former drummer.

The following acts appeared on the Sunday concert bill at the 44th Street Theatre: Frances White, Brendel and Bert, Walter Weems, Al. Sexton and Girls, Jock McKay, Will Oakland, the Ziegler Twins, the Scrantonians, and Burns and Foran.

Nora Bayes was out of the matinee at the Winter Garden on Tuesday of last week. Miss Bayes fell and hurt her ankle and was unable to work the matinee, but appeared at the night show. No act replaced her at the missed performance.

At Jolson's 59th Street Theatre on Sunday night appeared John Charles Thomas, Harry Hines, Emily Darrell, Marie and George, Carl McCullough, Vinie Daly, Permane and Shelly, Libby and Sparrow, the Ziegler Twins and the Four Bonsettia.

Marion Harris is resting at Atlantic City following a collapse on the stage while appearing at Troy last week. Miss Harris's collapse was due to grief over the recent death of her mother in Chicago. She will resume her bookings in three weeks.

Mort. Singer, general manager of the Orpheum Circuit, has returned with his brother, Harry Singer, to Chicago. Mr. Singer while West will make a tour of investigation over the cities where the new Orpheum Junior houses are contemplated.

Frank A. Keeney, of the Keeney theatres in and around New York, is seriously ill at the San Reno Hotel, on 74th street and Central Park West. Keeney, on his return from Mt. Clements, Mich., was stricken with a severe cold, which, turning into influenza, developed later into pneumonia. According to the two doctors in attendance, Keeney passed the crisis last Saturday, and is on the road to recovery.

MELODY LANE

RADIO PLANTS ARE BIG FACTOR IN POPULARIZING OF SONGS

Wireless Station Sending Out Scores of Melodies to Thousands of Homes Nightly—Future Effect Upon Music Sales Subject of Much Discussion

The wireless telephone broadcasting stations in New Jersey, which are at present one of the greatest mediums for publishers of popular music, for plugging and making popular their numbers, may prove a boomerang in the opposite direction, according to statistics now being compiled by THE CLIPPER, as we firmly believe that in time the radio plants will become an important factor in the reduction in sales if not the displacement of phonographs and records.

One broadcasting station, near Newark, represents an investment of \$3,000,000, and its wireless messages and concerts reach thousands of homes in and near New York, as well as across the continent. It is estimated that there are over ten thousand homes in New York City with receiving instruments installed, and the people in the homes hear every day, besides market quotations and weather reports, operatic and popular music concerts, many publishers having their newest songs released, sent out from the radio plants.

Regular programs are being arranged, with popular music one of the chief features. Musical comedy stars from Al Jolson down, are singing song hits for the wireless telephone, not to mention no end of song pluggers from all the music houses in the city. Of late, many well known orchestras have been inoculated with the craze, playing for the wireless in their spare time.

Paul Whiteman and his orchestra are scheduled for a concert next Sunday. In this way a great many people are fast becoming acquainted with all of the songs on the market, and as regular concerts with a time schedule are sent out each day with

something doing each hour, it stands to reason that people are apt to get out of the habit of playing their phonographs more and more. Retail record dealers are agreed on the fact that their customers, enthusiastic about the musical programs received over the wireless, are buying few if any records in comparison with their former purchases.

That the new radio craze is a potential factor is obvious, for large corporations are putting out receiving instruments that sell from \$25 up, and at present the service is free. While it is possible that instruments may later be leased instead of sold, and entertaining features sent out that will seem like a concert brought to the subscriber's home, according to the present outlook and arrangement, the music publisher has nothing to receive but reduced sales in sheet music, phonographs and records as sales are found to be affected.

As a matter of fact, the entire show business, as well as the music publishers, will be affected in time. If the publisher's product is to be used to the detriment of his business, it is only fair that they should make some arrangement whereby they will profit by the use of their music. Some such arrangement as the present license system operated through the Music Publishers Protective Association, in connection with their plan whereby all places wherein copyrighted music is played for profit, are subject to a license fee, vaudeville houses exempted.

E. C. Mills, Chairman of the Executive Board, is known to have made a trip to a New Jersey radio plant early in the week; whether the trip is significant or not, is a matter of conjecture.

MARKS CO. MOVING

The Ed B. Marks Publishing Company is moving this week to new and larger quarters at No. 223-5 West 46th street, which is across the way from the old offices. The company is taking the entire second floor of the building which was recently renovated and will have many times the amount of space they formerly used, including eight new piano rooms. The executive offices will be located there, as well as the professional department.

Sam Smith, who was formerly with Fred Fisher and since then in the vaudeville booking business, has been engaged as professional manager for the E. B. Marks company and he will push some new songs by Wilson and Brennan, which will be released shortly. Additional men will be added to the professional department staff when the company is in their new quarters, which is expected to be by the end of the week.

HELEN LEOPOLD MARRIED

Helen Leopold, of the Broadway Music Corporation's professional department, surprised her colleagues last Saturday when she announced her marriage to Marty Abelman, non-professional to whom she had been secretly wed for a year. Miss Leopold has been with the Broadway corporation for some time and was formerly with Fred Fisher, Inc.

CAINE TO ISSUE EDITION

S. C. Caine, Inc., are putting out a "Famous Purple Edition" of music which will be a collection of classic, semi-classic ballads, waltzes, love lyrics and sonatas by well-known writers of the past and present. Many of these will be of the standard variety and will be released shortly.

FOX RELEASES THREE

The Sam Fox Co. has released three new numbers which already are favorites with orchestra leaders and singers. They are: "Somewhere in Naples," "Teach Me," and "Wonderland of Dreams." They have been set mechanically with the majority of talking machine and player roll companies.

FERO WITH MITTENTHAL

James J. Fero, formerly connected with European mechanical companies, is now with Joe Mittenthal, Inc., music publishers, and will have charge of their mechanical department.

HARRIS OUT OF MUSIC GAME

Bob Harris, formerly with the Columbia Graphophone Company, is out of the publishing business after several weeks in the business. The two numbers in his catalogue were taken over by Harms, Inc. The sudden termination of his career as a publisher of popular music is due to a new phonograph record manufacturing venture in which Mr. Harris expects to engage shortly. The office, new and elaborately furnished at great expense which housed his music activities, has been taken over by Joe Mittenthal, Inc.

Several music publishers have expressed regret that Harris has withdrawn from the publishing business, because in the old days when he selected the numbers to be recorded by the Columbia, he is said to have frequently told the publishers how to conduct their respective businesses.

Music men have been watching the Harris firm rather closely with the idea of seeing how some of his pet theories worked out.

COHN OUT OF SCHWARTZ CO.

Louis Cohn, well known in the music publishing business and recently with Jack Mills, Inc., has resigned as general manager of Ben Schwartz, Inc., the new music publishing firm, which has been in existence about eight weeks. The resignation as tendered by Mr. Cohn is to take effect in two weeks from last Monday.

According to Mr. Cohn the break came as a result of Isadore Schwartz, secretary and treasurer of the corporation, not living up to a verbal agreement or contract he had with him in regard to salary.

BDWY. RELEASES TWO

The Broadway Music Corporation has released two new songs, "Boo-Hoo-Hoo" and "Teasin'," both fox-trot numbers which the concern will begin work on immediately.

Will Von Tilzer, president of the corporation, left last Saturday for a ten-day business trip to the Middle West. Willie Horowitz, of the New York office, also left for the West and will spend the next month assisting Fred Steel at the Chicago office.

PONCE OUT OF MILLS CO.

Phil Ponce has severed his connection with Jack Mills, Inc., as general sales manager. Mr. Ponce has been with the Mills organization for some time and is considered one of the best music salesmen in the business. His rupture with the Mills house came as a surprise late last Saturday afternoon.

ROBERT NORTON ILL

Robert Norton, of the music publishing firm that bears his name, is seriously ill at his home with a severe attack of the grippe. Miss Rose Abrams is in charge of the offices. Evelyn Rose, song-writer and also of the professional department, has severed her connection with the firm.

JORDAN BACK FROM TRIP

Otto Jordan, general manager for Harms, Inc., is back in New York from his business trip to Chicago, where he started the exploitation of the firm's new professional department songs.

MARTIN WITH VON TILZER

Charles Martin, baritone, formerly with Irving Berlin, Inc., is now in the professional department of the Harry Von Tilzer Music Publishing Company.

MILLS RELEASES "SMILING FACES"

"Smiling Faces," a new song by Jack Shildkret, the orchestra leader, has been released by Jack Mills, Inc.

MARVIN WITH STARK & COWAN

Frank Marvin, recently with Leo Feist, Inc., is now with Stark & Cowan.

BIG YEAR FOR WOOLWORTH

F. W. Woolworth & Co. in its report for the calendar year 1921 shows a surplus of \$13,022,960, equivalent to \$20.04 a share earned on the \$65,000,000 outstanding common stock, compared with \$8,917,761, or \$13.87 a share in the previous year.

One of the best indications of the year's operations is the increase in reserves for taxes to \$3,500,000, contrasted with \$2,300,000 in 1920. Few concerns enjoyed an increase in business last year sufficient to warrant a larger tax reserve.

A material increase in cash held by the company is revealed in the report. At the close of last year this item amounted to \$11,050,799 against \$4,267,345 on December 31, 1921. Inventories aggregated \$16,194,461, a decrease of over \$2,400,000, notwithstanding that business increased nearly \$7,000,000 over 1920.

Net sales of the company for 1921 were \$147,654,847, compared with \$140,918,981 the previous year. The profit and loss surplus amounts to \$22,038,950, against \$14,361,365 at the end of the preceding year.

Work capital stood at \$23,706,341 on December 31, last, against \$20,087,901 at the end of 1920, and \$19,990,073 at the close of 1919.

Net profits per dollar of sales were 9.34 cents in 1921 the best yield since 1917. The outstanding preferred stock was reduced by cancellation from \$12,000,000 to \$10,000,000, including \$429,300 par value held in the company's treasury.

FRIEND GOING TO ENGLAND

Cliff Friend will sail February 24 on the S. S. *Olympic* for Europe, and will join Con Conrad in Paris. The song writers will collaborate on the book and score of a musical comedy which they have already outlined, and which they will produce in London and Paris, later bringing the show to New York, if successful abroad. Conrad is well known and liked abroad, having played one of the longest vaudeville engagements in England ever played by an American.

Both Conrad and Friend have been unusually successful writing songs, the latter having three numbers scheduled for April release on the Victor records, and the team formed their partnership but recently. Their new numbers just placed are "California," "Sing Song Man," and "Oo-oo Ernest," the last in collaboration with Sidney Clair, which they have placed with Remick's; also, "Suwanee Bluebird," with the Richmond-Robbins Company.

TAMA TO PUBLISH "ROSE" SCORE

The Tama Music Publishing Company, by arrangement with M. Witmark & Sons, will publish the complete score of the "Rose of Stamboul," which will open shortly at the Century Theatre. The score is by Leo Fall and Sigmund Romberg. The latter is under contract with the Witmarks, which made the arrangement necessary.

"Lovey Dove," lyric by Harold Atteridge, music by Sigmund Romberg, a melodious fox-trot novelty, has already been picked as the number which will be the outstanding hit of the show and which is expected to be a real winner.

Al Goodman, musical director, who will conduct at the Century, wrote several numbers for the "Rose of Stamboul," but it was decided to switch them to the score of "Miss Puck," by Walter Kollo, which is the next Viennese operetta scheduled for production at the Century after the "Rose of Stamboul" has its run.

RALPH REICHE WITH SAM FOX

Ralph Reiche, who has had wide experience in the coaching and accompanying of artists in recital, concert and vaudeville, and in the interpreting of songs, has joined the professional department of Sam Fox.

SAM LEVY ILL

Sam Levy, of the Waterson, Berlin & Snyder professional department, is seriously ill at his home with the grippe.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

ACTORS PLAN TO RUN VARIETY HALLS DURING SUMMER SEASON

Fear of Closing of Eight Theatres on Account of Dull Business Followed by Proposition of Artists—Federation to Operate Them on Commonwealth Plan

LONDON, Feb. 4.—Plans are under way for the Variety Artists' Federation to take over and run on the commonwealth plan eight London music halls, which the London Theatres of Variety, Ltd., expect to be compelled to close during May, June and July because of the great business depression at present existing, and which is expected to be much worse during these three months. Charles Gulliver, managing director of the London Theatres of Variety, Ltd., recently announced that he is contemplating the closing of eight of the halls under his management from May to July, inclusive, and would be willing, in order to avert as much as possible any unemployment increase which would undoubtedly result from the closing of these theatres, to enter into suitable arrangements with the Variety Artists' Federation whereby that organization could take over and operate the theatres.

Mr. Gulliver's suggestion was reported to the executive committee of the V. A. F., and Albert Voyce, chairman of the committee, interviewed the general manager of the L. T. V. and discussed the details of the proposed arrangement.

The music halls which may be taken over by the V. A. F. will be used by them at a nominal rental, equal to only one-half of the expense the L. T. V. would have to bear if the theatres remained closed.

The details of the plan by which the eight music halls may be taken over by the V. A. F., as explained by Mr. Voyce, have thus far been received with great enthusiasm by the rank and file of that artists' organization. As explained in a statement made by Mr. Voyce, the main details are to employ only members of three months' standing and pay them salaries commensurate with the amount of the expenses the V. A. F. would have to stand. In part, Mr. Voyce's explanation of the plan is as follows:

"We would also suggest that only V. A. F. members of at least three months' standing should be allowed to participate in the scheme, and that no dates should be given to non-members. If many theatres should close, unemployment is certain to be rife in the profession, and for that reason we should provide that the dates at our

GAIETY GIRL NOW A DUCHESS

LONDON, Feb. 6.—Following the death of the Duke of Leinster, aged 35, who was the Premier Duke, a Marquis and an Earl of Ireland, his younger brother, Lord Edward FitzGerald, who married May Etheridge, a former musical comedy girl, succeeds to the title, in this manner making the former Miss Etheridge a Duchess.

May Etheridge began her stage career at the age of 14, and, after struggling along for several years, finally became a "Gaiety Girl."

While playing at the Shaftesbury Theatre, in the "Princess Caprice," she met Lord Edward, and they were married in 1913, each being then 21 years old. The couple have one son, a youngster, seven years of age.

HUNTLEY TO DO "WILD OAT"

LONDON, Jan. 28.—G. P. Huntley, who returned from the United States recently, has acquired the English rights for "Pollo's Wild Oat," by Clare Kummer, which he will present himself in this season. He is at present appearing in variety, in a new sketch by Cyril Fitch and Margaret Kaye, entitled "Wall Papers."

disposal should be fairly and equally allotted to out-of-work members, and that no one act should be favored more than another.

"The salaries, of course, have to be such as would enable the Federation to meet all charges, and should any profit accrue on the general scheme, it might be handed over to the Variety Artists' Benevolent Fund. The main purpose of the scheme, however, would not be to make a profit, but rather to find work for unemployed members of the Federation. Should any London theatres be taken over, we suggest that 50 per cent. of all programs should be allocated to artistes who have never had the privilege of appearing in town. We know all too well that there are many excellent acts in the provinces who would be glad of such an opportunity, and who might reap untold benefit thereby.

"In no case should commission be charged on engagements; all salaries should be net.

"The salaries paid should be known only to the Business Council and the artists concerned. As the main intent of the said Council would be to find work for unemployed members, no fancy salaries should be paid or demanded. Further, no turn working should be permitted, nor should any act be allowed to work two theatres in one and the same town.

"Control might be placed in the hands of a strong, capable, and independent man, whose activities would, of course, be subject to the jurisdiction of the Business Council.

"The closing of a number of theatres would not only mean increased unemployment for artists, but also for musicians and theatrical employes. It might therefore be possible for the Business Council to enter into a working arrangement with the M. U., and the N. A. T. E., so that each venture could enjoy a maximum of efficiency at a minimum of risk.

"Of course, the whole scheme is fraught with many difficulties, but given a fair opportunity by all concerned, there is no reason why the V. A. F. should fear to tackle the question of unemployment should the necessity arise."

AUTHOR HAS TWO SUCCESSES

LONDON, Feb. 6.—Gertrude Jennings, the playwright, has the distinction of having two plays running at the same time in London theatres. The first, "Money Does Not Matter," a light comedy, produced by Donald Calthrop at the Aldwych, is reported to be a great success; while "Me and My Diary," a good-natured sketch on the Asquith "diary," is pleasing many people each night.

It is said that Charles Dillingham is attempting to buy the rights of "Me and My Diary," "Jug," and "Money Does Not Matter." Miss Jennings, however, is looked upon as one of the foremost of the younger set of playwrights.

MORDKIN'S WIFE STARVING

PARIS, Feb. 6.—The wife of Mordkin, the Russian dancer, was discovered near the point of death from starvation at Tiflis, a short time ago, by some workers of the Near East Relief. Mordkin has been lionized by society throughout Europe and America, and has recently been dancing in the Municipal Theatre at Tiflis for the equivalent of about fifty cents a day. The relief workers barely had time to save Mme. Mordkin.

NEW FEATURES IN "FAYRE" REVUE

LONDON, Eng., Feb. 6.—Charles B. Cochran's "Fun of the Fayre" celebrated its one hundredth performance at the Pavilion last week, and Mr. Cochran has added three new features to mark the event.

"Does It Pay to Be Good," the first of the new features, shows how a self-satisfied bachelor advises his distracted friend to forgive his wife for spending a weekend at Brighton in company with another man. Following the advice of the friend, the enraged husband forgives her, and the result is that the wife is furious because he has not raised more of a fuss about the matter. Alfred Lester as the husband, Morris Harvey as the friend, and Irene Browne as the wife, make up the cast. The offering is a clever piece of philosophic fun.

"The Wounded Bird," with Germaine Mitty and Tillio, in an elaborate ballet, and clever acrobatic dancing, is the second of the new features. Special music for the skit was written by Laurent Halet. The dancing of Mitty and Tillio is at all times very wonderfully executed, has been witnessed here on many occasions, and always pleases.

"An Arabian Nightmare" is the third addition to the revue, and is a beautiful flourish of staircase scenery and gorgeous Bakst costumes, with all the characters tumbling and marching up and down the staircase to a kind of Russian ballet music, which brings down the curtain on a merry rout of various Eastern characters.

Alfred Lester's song, "Germs," brought encore after encore, while Morris Harvey's speech on the "Great Woyer," which is getting a bit old, is still good for a laugh or two.

PROPAGANDA IN FILM

BERLIN, Feb. 7.—Suspecting that the German film, "Frederick the Great," is royalist propaganda favoring the return of the Hohenzollern regime, German liberals here are attempting to quell the feeling that seems to become prevalent in the royalist clique for the reinstatement of one of the Hohenzollerns—perhaps even William, ex-Kaiser.

Liberal papers allege that this well-directed clique of royalists was more interested in bringing out the royalist virtues of the story than the film permits, but they, nevertheless, praise the artistic quality of the picture.

The film, which is in several sections, devoted the first two of these to the picturization of the coronation of Frederick. This portrayal took three hours. It is said that forthcoming sections are devoted to the wars of Frederick and the expansion of Prussia into a great European power.

"ENTER MADAM" READY

LONDON, Feb. 5.—The "Enter Madam" company, which arrived from America two weeks ago, is now rehearsing and is ready to open. The date, which has not as yet been announced, will be around the end of February.

"WAY DOWN EAST" CLOSES

LONDON, Jan. 28.—"Way Down East," D. W. Griffith's motion cinema, closed its run on Saturday at the Empire Theatre. "Jeeny," the new musical comedy presented by H. S. L. Ltd., will open at the Empire next week.

DAREWSKI TO DO REVUE

LONDON, Eng., Feb. 6.—Julius Darewski is casting people for his new production, entitled "Twinkles." The book is by Ronald Jeans and the music by Herman Darewski.

ACTS OUT OF PALLADIUM

LONDON, Eng., Feb. 6.—The Palladium Theatre has discontinued the music hall policy. Mr. Gulliver, manager of the house, said that the next production at the theatre would be a revue.

KARNO'S REVUE SCORES HIT

LONDON, Feb. 7.—The best of the provincial productions so far this season was seen last week at the Nottingham Empire. It was Fred Karno's musical piece, entitled "1922." The piece shows distinction in this way, that it has restored to the Karno ranks one of the best comedians in England—namely, Fred Kitchen.

The piece in itself is nothing more nor less than the ordinary revue; yet, in a sense, it is more than ordinary; for, the plot, if it can be called a plot, grows stronger and stronger, rather than taper off to a meaningless conclusion.

Fred Kitchen, of course, is the principal comedian, and is a "scream" from the start to the finish. In one of the later episodes Kitchen does an exceptional bit of acting. He displays the feelings of the fear-disastrous man, becoming a maniac, and afraid of what the audience is not permitted to know until the conclusion, when the maniac turns out to be a father of a big baby boy.

Marie Blanchard, as the character comedienne, does exceptional work, and received very favorable applause on her strenuous efforts to please everyone. Her song, "Love, Love, Love," a lilting melody, was delightfully pleasing to the ear, and was beautifully rendered.

The revue is nothing but a big vaudeville show combined into one piece. There is no real plot, but there is a semblance of one throughout in that the characters are practically the same, with the exception of Kitchen and Miss Blanchard. The piece has added to the fame of Karno, and will undoubtedly prove to be a winner in the eyes of the critical London audiences.

"BIRD OF PARADISE" REVIVED

LONDON, Feb. 6.—"The Bird of Paradise," Richard Walton Tully's play, was brilliantly revived last Monday at the Garrick Theatre with Wilette Kershaw, the American actress, in the leading role, that of "Luana." Miss Kershaw scored a personal triumph.

Miss Kershaw, who speaks French perfectly, will probably be starred in a French version of the play, which Mr. Tully contemplates producing in Paris after the London engagement.

"MY SON" PRESENTED

LONDON, Eng., Feb. 6.—"Clothes and the Woman" ended its engagement at the Ambassadors Theatre on Saturday, January 28. The following Monday P. C. Townsend, in conjunction with Messrs. Elliott and Sennott, by arrangement with H. M. Harwood, offered a new play entitled "My Son," by Herbert Thomas. The cast includes Frances Ivor, Townsend Whitling and Arthur Pusey.

NEW REVUE OPENS

LONDON, Eng., Feb. 6.—"Babes in the Woods" closed its run at the Oxford Theatre, January 28. A new revue by John Hastings Turner, entitled "Mayfair to Montmartre," will open at the house early this month, in which most of the company now playing at the New Oxford Theatre will appear, with addition to Lady Tree, who will make her first appearance in a revue with this company.

"THERE AND BACK" NEW REVUE

LONDON, Eng., Feb. 6.—"There and Back," a new revue, will be produced on Feb. 27. The cast will include: Daisy James, Clarkson Rose, Olive Fox, Ronnie Green, and Ashley James. The book, lyrics and music are by Clarkson Rose, while Mr. Fortescue is producing the piece.

"THE BAT" SCORES HIT

LONDON, Eng., Feb. 6.—"The Bat" has duplicated its American success here. It is being played by an all-English company and was produced by Collin Kemper, who came over from America to stage the production.

**"THE FRENCH DOLL" STARTS**

MONTRÉAL, Feb. 6.—"The French Doll," A. E. Thomas' adaptation of a comedy from the joint pens of M. Paul Armont and Marcel Gerbido, had its premiere at His Majesty's Theatre last week with Irene Bordoni, in the leading feminine role. The performance ran with unusual smoothness for a first night, the comedy having rare entertaining qualities, enjoyable throughout, witty, clever and sparkling. Miss Bordoni is believed to have found an excellent vehicle which should bring her more than success.

Mr. Thomas has done a difficult thing well, for he has preserved the texture plus the spirit of the original, the result being a bright French comedy in English which is hard to present.

Miss Bordoni is in the role of Georgine Mayullier the "French Doll," who is the hope of her family. The Baron, her father, having wasted his wife's dowry in fatal investments, has come to New York to try and retrieve his fortunes, or the family's fortune for they still have some money invested in oil wells, which are full of water. The daughter, then is their only hope. She has been brought up to think of nothing but a rich marriage, and this is what her family looks forward to. Everyone having concentrated on Georgine, the opportunity finally presents itself for catching a "beeg fish." The big fish is in the person of a newly rich person, T. Wellington Dick, a great fish magnate, and a self made man. The manager of the fisherman's business sees an opportunity to make some money, for Georgine's father is in the antique business, and lends some of the fish magnate's money to enable the Baron's family to go to Palm Beach where Georgine might catch her fish. At Palm Beach love steps in and Georgine is swept hither and thither, being torn, swept by shamed pride and regret, but in the end is touched by the big man's devotion. The plot works itself out in an ingenious manner and Irene Bordoni brings all her resources into play and never for a moment allows the piece to be dull comedy. This does not mean that she monopolizes the stage.

Others in the cast, who were well chosen, are Edouard Durand as the Baron, who contributed a character study reminiscent of Cyril Maude. Adrienne d'Ambriecourt, has the role of the Baronne and Paul Martin plays the part of the Brother Rene. The role of Jackson, the hard headed business man, is well taken care of by Will Deming who succeeds in lending conviction. Thurston Hall is the fish magnate and Don Burges makes a manly lover. The rest of the cast all did equally well.

HELEN CUNNINGHAM MARRIES

Helen Edna Cunningham, a member of A. H. Wood's "Demi-Virgin" company was last week married to Henry Clive, the artist and cartoonist of the Hearst Service. Mrs. Clive was formerly the wife of Nat Carr, and with the announcement of her marriage came the announcement that she was retiring from the cast of the show.

PAULINE HAS NO BANK ACCOUNT

Pauline Lord, leading lady in "Anna Christie," playing at the Vanderbilt theatre, receives a weekly salary of \$500. She does not own an automobile, has no bank account, no jewelry, has a coat "half fur," and her salary is subject to a ten per cent weekly deduction due to a garnishee order. The above, Miss Lord told in Supreme Court last week while under examination in supplementary proceedings in connection with \$5,000 judgment obtained against her by Mrs. Nellie Roach, who sued for damages for the alienation of the affections of her husband, Billy Roche, the boxing referee.

Mrs. Roche obtained her judgment in California in 1915. She afterwards had the judgment transferred to New York.

Miss Lord went into bankruptcy in 1920, and listed as among her liabilities Mrs. Roche's judgment. Judge Hand ruled that she could not include the judgment in her schedule of debts. Mrs. Roche's attorney sought to have Miss Lord's salary garnished, but found that there was already another one against it.

Miss Lord's examination will be continued.

CUT IN FILM RENTALS

The first film producing or distributing company to make any really great effort to come to the aid of the exhibitors throughout the country who are suffering from the business slump is the Universal Film Company, which on Monday of this week, through its president, Carl Laemmle, announced a plan whereby film rentals will be cut to a figure by which the exhibitor who is losing money will be enabled to at least break even and keep his theatre open.

"This plan is proposed to prevent as many picture theatres as possible from going into bankruptcy," said Mr. Laemmle. There are no strings tied to this plan. We have placed our cards absolutely on the table. We have sent out word to exhibitors in all the little towns and cities throughout the country telling them that if they will prove to us they are operating at a loss we will authorize Universal's nearest representative to cut film rentals enough to enable them at least to break even.

"The offer does not apply to any exhibitor who is breaking even at this time or making a profit. It is intended only to prevent theatre failures."

NEW HOUSE FOR PHILADELPHIA

PHILADELPHIA, Pa., Feb. 6.—Plans have been drawn by Hoffman & Henlon, New York architects, for a new theatre to be built at 18th and Market streets, this city, for Greenfield & Mastbaum. The new house will be devoted to pictures, and will have a seating capacity of 2,500.

CANTOR IN VAUDEVILLE

NEWARK, N. J., Feb. 6.—Eddie Cantor heads the bill at Shuberts' Rialto Theatre here, this week, with the admission prices reduced to 65 cents top. This is Cantor's first entrance into Shubert vaudeville.

"PINS AND NEEDLES" LONDON REVUE AT THE SHUBERT

"PINS AND NEEDLES," a revue in two acts and nineteen scenes, book by Albert de Courville, Wal Pink, Edgar Wallace; lyrics by Dallard McDonald, Rupert Hazel, I. Caesar; music by James Hanley and Frederic Chappelle. Presented at the Shubert Theatre on Wednesday night, February 1st.

Principals: Jack Morrison, Rupert Hazel, Ewart Scott, Lillian Smith, Amy Verity, Jimmy Nervo, Geneva Marlowe, Maisie Gay, Nan C. Hearne, Howard Knox, Tommy Mostol, Alice Pollard, Harry Pilcer, Edith Kelly Gould, Jane Taylor, Florence McDougall, Pamela Leroy, Phyllis Wolmer.

"Pins and Needles," the Albert De Courville London revue, which ran for almost a year in the English metropolis, came to America last week with an enviable reputation as to its entertaining merit.

Americans who witnessed the original production in London were enthusiastic in their opinions regarding it, and this, combined with the novelty of its almost all-English cast, coupled with the fact that it had been brought direct from the Gaiety Theatre, London, was responsible for much interest in its opening in this country.

After witnessing the performance, it is hard to understand how it ran for such an extended period in London, for to be frank, the piece is dull, poorly staged and mounted, and in the main uninteresting.

Following the opening performance, which had been postponed once or twice, Mr. de Courville issued a statement in which he said that owing to delay of the steamship, he was forced to open without the original costumes or scenery and that he had to contend with many difficulties and obstacles.

There is an attractive looking chorus with the revue, but singularly the speed and precision which we have come to expect and look for in the English chorus were absent.

Edith Kelly Gould and Harry Pilcer are featured in the revue. Miss Gould was enthusiastically received. She revealed a voice small, but pleasing, and danced well with Pilcer. Harry, an American, who years ago appeared in the Winter Garden and other productions, was in those days looked upon as a dancer of ability. His performance in the revue plainly indicates that either the art of dancing has gone forward wonderfully since those days, or that Harry has gone back.

In the revue are numerous ballets, comic playlets, burlesques and all the other things associated with a revue, several of which were well presented and were genuinely amusing. Several of the cast are worthy of especial mention, particularly Miss Maisie Gay, a performer of much ability and who in several of the bits scored a decided hit.

With the arrival of the "Pins and Needles" scenery and costumes, combined with

some strenuous rehearsing, the revue will doubtless improve.

FRAZEE APPEAL DENIED

The appeal made by Harry H. Frazee, the producer, to have dismissed the suit brought against him by Daniel V. Arthur for a one-quarter share of the profits of "My Lady Friends," declared to be around \$25,000, was denied last week by the Appellate Division of the Supreme Court. The decision handed down affirmed the order denying Frazee a judgment on the pleadings, and the case will now have to go to trial, unless settled out of court.

Arthur, who produced "My Lady Friends," first called "Oh, James," claimed that Frazee orally and in writing agreed to give him a one-quarter share in the show, which had a long run both in New York and on tour.

QUIGLEY OPENS NEW YORK OFFICE

The New York office of the John Quigley circuit, the main office of which is in Boston, on Boylston street and Park place, is located in room No. 323 of the Romax Building. Lee and Malcolm Beggs are in charge.

The New York office is booking at the present time three and a half split weeks and a week of one nighters.

The split weeks are: Tonawanda, N. Y., Kitchner, N. Y., St. Catherine, N. Y., Oswego, Niagara Falls and Stratford, N. Y., besides a theatre in Toronto. The one nighters are all located in Connecticut.

The New York office of the John Quigley circuit is known as the Independent Booking and Vaudeville Exchange.

DINNER TO E. F. ALBEE

E. F. Albee, will be the principal guest, at a dinner given in honor of the "Third of a Century" anniversary of the B. F. Keith vaudeville circuit in the near future. The donors of the dinner were headed by William C. Breed and representatives of the Merchant's Association.

RAND OPERA HOUSE BURNED

TROY, N. Y., Feb. 3.—The Rand Opera House here was destroyed by fire last Monday. The Rand was one of the landmarks of the city and the estimated loss is \$200,000. The house was to have been sold to Harry Hall, a New York theatre man.

"SHAVINGS" AT VICTORIA

CHICAGO, Ill., Feb. 6.—The Victoria Theatre stock players are acting "Shavings" this week to exceedingly good business. The stock policy is proving successful, and has been a moneymaker for the owners of the Victoria Theatre this season.

CONOLY SHOW GETS \$1,400

TRENTON, N. J., Feb. 6.—Joe Conoly's Colored Comedians in "Mutt & Jeff," opened at the Grand Theatre here last Thursday night and played to \$1400 gross, in one show.

Three Sure-Fire Sam Fox Song Successes



Instantaneous Hits for Any Vaudeville Act!

Visit Our New York Professional Studios - 158-160 W. 45th St.
Kathryn V. Joyce and Ralph R. Reiche in charge

Sam Fox  **Pub. Co.**
CLEVELAND NEW YORK

COLUMBIA REDUCING EXPENSES

The Columbia Graphophone Company, the talking machine and record manufacturing concern which during the past two years has gone through a meteoric business career, during which its common stock shot to seventy-eight and dropped back to one and a quarter; which did a business amounting to \$47,000,000 during the year of 1920 and slumped away to \$19,000,000 in 1921, is going through a reconstruction period which is being closely watched by every one interested in music.

Publishers, in particular, many of whom bought Columbia stock when it was at a high point, are interested due not only to this, but to the fact that during the time of Columbia's great prosperity thousands of dollars in royalties were paid by it to the publishers.

The Columbia company is now making all possible reductions in operating expenses and readjusting its financial affairs.

Harold Stanley, chairman of the Columbia Graphophone noteholders' committee, has transmitted to holders of the 8 per cent. notes a letter sent to him by Francis S. Whitten, chairman of the Columbia board of directors, setting forth the condition of the company. The company had outstanding contracts for large amounts of cabinets and other materials necessary for its manufacturing program, in expectation that 1921 business would equal that of 1920. Sales in 1921, however, were about \$19,000,000, compared with \$47,000,000 the preceding year, and at the close of last year the corporation owed large amounts to banks and to merchandise creditors. The total direct indebtedness, including the five year notes and the real estate mortgage, was about \$23,200,000 at the end of the year.

"On December 31," Mr. Whitten added, "the company had current assets in excess of \$21,800,000 after writing off upward of \$7,700,000, besides plants and investments carried at a figure in excess of \$9,000,000. The company has also contingent liabilities in respect of \$1,925,000 preferred stock of

ROLLS AND RECORDS

COLUMBIA GRAPHOPHONE Factories Corporation, which owns the company's plants in Toronto and Baltimore.

Every possible reduction in expenses is being made so that upon readjustment of the company's financial structure it can take full advantage of the business revival.

The necessity of relief for the time being from payments on account of its liabilities was emphasized by Mr. Whitten, as was prompt action by the noteholders in depositing their notes with the committee.

CRITERION IN BANKRUPTCY

An involuntary petition in bankruptcy was filed last week against the Criterion Record, Inc., manufacturers and dealers in phonograph records, with offices at No. 1227 Broadway. The petitioners, Milan Lusk, Dave Moskowitz and Max Silberstein, were represented by Attorney Edward Petigor, of No. 5 Beekman street.

The claims presented by the petitioners were as follows: Lusk, \$350 for services; Moskowitz, \$2,375 for rent from September 1, 1921, to and including February, 1922; Silberstein, \$15 for electric current supplied.

NEW RECORD OUT

MUSKEGON, Mich., Feb. 6.—Orchestras and bands will have competition in playing for dancing in halls if the invention of the Brunswick-Balke-Collender company in this city proves all that is claimed for it.

It has become known that the company has perfected a phonographic record which will play five times as loud as the average record, and which in volume will equal the strength of an orchestra or band of fifteen or twenty pieces.

The Brunswick records, although new have met with success.

CAMEO RECORDS READY ON FEB. 10

The release of the Cameo Record Corporation catalogue which was scheduled for February 1st, has been delayed due to new process being perfected by the company, for the making of better records. The catalogue is now expected to be on the market about the 12th of the month.

According to Edward N. Burns, President of the corporation, they are perfecting a master record with a degree of exactitude that does not vary 1,000th part of an inch, thus insuring even pressure and a better record. "We do not wish to merely manufacture a fifty-cent record," said Mr. Burns, "but intend to put out the best product possible for that amount."

The policy of the new corporation will be to release about eight double faced records a month, confining their reproductions to current popular hits, both dance and vocal, and an occasional standard ballad or so. The standard records will have a maximum limit when the firm is in full swing, the manufacture of such being stopped after a certain number is reached.

The numbers in the catalogue soon to be released were printed in a recent issue of the CLIPPER. The officers and directors of the Cameo Record Corporation are: Edward N. Burns, President, and formerly for twenty-seven years with the Columbia Graphophone Company; Samuel Geneen, Vice-president and treasurer; Thomas McMahon, Secretary, and Henry Waterson of Waterson, Berlin & Snyder, music publishing house.

CIROLA CO. INCORPORATES

The Cirola Talking Machine Co. with offices at No. 25 West 43rd St. has incorporated, with a listed capital of \$250,000. The company manufactures a portable machine which sells for \$35 on the partial payment plan.

LARVETT BAIL DISMISSED

The \$5,000 bail, under which Jules Larvett, manager and agent, was held, was dismissed by Judge Talley, last week, in Part III of the Court of General Sessions. Larvett had been held under bail since November 14, 1921, at which time he was indicted with Mrs. Marjorie Blanche Chew, known as Jean Southern, on a charge of grand larceny.

Larvett is to take a theatrical troupe to the West Indies early in March, and has chartered the Atlantic Fruit Liner *Aqua* for the transportation of the troupe.

The court was told that Mrs. Chew had but recently undergone an operation for cancer and is at the present time in a Washington, D. C., hospital, from which she will not be released for several months. According to reports, Mrs. Chew is the wife of a West Point captain, who is insane and awaiting trial by the Government.

The indictments against Mrs. Chew and Larvett are based on charges made by Lieut. Harold L. Turner, to the effect that the two afore-mentioned converted to their own use certain deposit certificates valued at \$3,500, intrusted to Mrs. Chew by Turner.

Larvett admitted cashing the certificates at his bank, the Commercial Trust Company, of New York, and also stated that he had given the money to Mrs. Chew.

According to Judge Talley, Larvett's bond was dismissed because of the inability of the court to hold him other than as a witness.

CHANGES IN STATE BILL

Taylor and Francis went out of the Loew State bill at Newark on Thursday of last week and were replaced by Will Mahoney.

James Thornton, on the same bill, was replaced on Wednesday by Ward and King.

ERNIE HUGHES WITH BRUNSWICK
CLEVELAND, O., Feb. 6.—Ernie Hughes, for years manager of the branch office of Leo Feist, Inc. has joined the staff of the Brunswick Phonograph Co.

DRAMATIC and MUSICAL

"THE CZARINA," NEW DORIS KEANE PLAY, SCORES BIG SUCCESS

"THE CZARINA," a comedy in three acts, adopted by Edward Sheldon from the Hungarian of Melcior Lengyel and Lajos Biro. Presented at the Empire Theatre Tuesday, January 31, 1922.

CAST

The Czarina Doris Keane
Annie Jaschikova Lois Meredith
Marie Phyllis Alden
Prince Soltikoff Frederick Kerr
Viscounte de Roncourt Ian Keith
Count Alexei Czerny, Basil Rathbone
Lieutenant Nicholas Jaschikoff Kenneth Thompson
Colonel Ronsky William Devereux
Baron Dymow Richard Malchien
Captain Kaschumowsky Edwin Noel
General Malakoff William H. Thompson
Yvonne Virginia Trabue

Despite the environment of all the trappings and furnishings of a costume play, so often depressing, "The Czarina," the first production to be made by Gilbert Miller, as general manager of Charles Frohman, Inc., is really an immensely interesting entertainment, made so, in the main, by the sterling performance given by Doris Keane in the title role. Miss Keane is a genuine artist, ranking with the best, and her previous long appearance in "Romance," in which she played for around nine years, has not at all stilted her art.

Mr. Miller, who produced the play, has indeed accomplished a notable triumph. "The Czarina" is staged most beautifully, and the casting has been done most judiciously.

This new play, concerns itself with an episode in the life and love of Catherine the Great, Empress of Russia in the year 1765. Many accounts of the Empress Catherine have been handed down by historians, most of them picturing her as a bold, strong-willed, passionate woman, whose main interest in life was to satisfy her desire to be loved, most of the satisfiers being picked from the ranks of the army. This play, however, shows the Czarina in more favorable light, although it does not attempt to challenge the general impression of her virtue, or rather lack of it.

The play opens, with a scene in the ante-chamber of the Czarina, where her Chancellor, played by Frederick Kerr, and the newly arrived Ambassador from France, are awaiting her to discuss matters of State. From the conversation carried on by various ladies-in-waiting, it is apparent that the Queen has arisen from her imperial couch with a grouch on; she needs a new lover who will measure up to her standards.

Upon this scene, uninteresting and meaningless, comes the Great Catherine, in the person of the handsome and gifted Miss Keane. From the moment of her entrance, the play picks up brightness and swiftness and becomes worth while.

To the Empress, comes a young Count, one of Her Majesty's lieutenants, to warn her that a number of her advisors are planning a conspiracy against her. The Empress is interested. She is more than merely interested, she falls in love with the dapper lieutenant. On the spot, she makes him a Major, and banishes the assembled court, Chancellor, French Ambassador and all, in order to be alone with him. The Empress, be it understood, required only that her lovers charm her, she did not expect, nor wish them to be clever enough to aid her management of the affairs of state. So when, later, the emboldened lover wants to take one of the reins of the government into his hand (the free one,) she objects.

The official lover to the Empress then gets up on his high horse, with the result that he gets himself in a jam with

his royal mistress and is clapped into the imperial hoosegow. All this while the French Ambassador has been forced to wait on the chance of Her Majesty remembering him and granting him an audience. But finally, her ardor for the Count a trifle cooled, she sees him, falls in love with him and starts a new chapter.

Ian Keith, as the French Ambassador, played his part with the required reserve, Lois Meredith, as the maid to the Czarina, who loves the young Count, gave a finished performance as did W. H. Thompson in the role of a treacherous general and Basil Rathbone as the Queen's lover.

MARIE LOHR, IN DULL PLAY, MAKES HER NEW YORK DEBUT

"THE VOICE FROM THE MINARET," a drama in a prologue and three acts, by Robert Hichens, presented at the Hudson Theatre on Monday evening, January 30, 1922.

CAST

Andrew Fabian Herbert Marshall
Selim E. Rayson-Cousens
Father Elsworthy C. M. Hallard
Evelyn Caryll Marie Lohr
A. Muezzin Jacques Chapin
Mrs. Fabian Vane Featherston
Miss Rodd Content Paleologue
A. Walter Evan Baldwin
Sir Leslie Caryll Edmund Gwenn
Astley E. Rayson-Cousens

Robert Hichens, the author of this play which Marie Lohr, one of London's best actresses, has chosen as the vehicle for her first New York exhibition of her powers, will be remembered as the author of that former favorite, "The Garden of Allah." Whether our tastes have changed since "The Garden of Allah," was first produced in New York, some years ago, or whether Mr. Hichens' newest play is not up to the standard of his previous offering. "The Voice from the Minaret" is nothing to take one's breath away. Rather, it is a dull, dragging play, acted, for the most part, in the bombastic, unnatural method of the no longer existing long-haired trouper of the days of yore.

Miss Lohr, although the play is a bad one, exhibits ample proof of her real ability as an actress. The contrast afforded by the poor acting displayed by all but one or two of the members of her supporting cast set her off like a jewel among plaster of Paris ornaments. In several scenes, Miss Lohr rose to heights of artistry that were really wonderful.

The play, deleted of all its pseudo-poetic balderdash has to do with the relations of a young Englishman, religiously inclined, with the maimed wife of another Englishman.

They meet in a hotel in Damascus. The woman, played by Miss Lohr, is returning from India to England to meet her consort. The young man is touring, trying to decide whether he should don the clerical cloth or not. They love, and are prepared to pay the cost of their hour of happiness. The call of the muezzins from the minarets, summoning the true believers to prayer, however, annoy the young man, with his religious learnings.

They part, and six years later meet again in England. He is now a minister of the gospel in a small coast town. They again take up their friendship, but this time the woman's husband spoils things by breaking in on the couple and threatening to do divers things to them. However, things are straightened out in the last act by the sudden and exceedingly opportune death of the husband. She, although free now, contents herself with admiring the young rector from a less compromising position.

The acting of Edmund Gwenn, as the husband, was the only highlight in the performance given by Miss Lohr's supporting cast.

"THE PIGEON" AT THE GREENWICH VILLAGE IS FINELY REVIVED

"THE PIGEON," a play in three acts, by John Galsworthy. Produced by Edward Goodman at the Greenwich Village Theatre, on Tuesday night, February 2nd.

CAST

Ann Wellwyn Louise Treadwell
Christopher Wellwyn, Whitford Kane
Edward Bertley Henry Morrell
Guinevere Megan Edna James
Ferrand Georges Renavent
Timson Hubert Bruce
Alfred Calway Edward Jephson
Sir Thomas Hoxton, Marshal Vincent
Rory Megan Gordon Blyth
First Humble Man Fredric Monti
Second Humble Man Wellman Parsons
Third Humble Man Alan MacAttee

The revival of the "Pigeon", John Galsworthy's play, that met with failure at the Greenwich Village Theatre in 1912, found its way back to this theatre last Thursday.

To the former devotees of the play, comes the admonition that they return to see an even more beautifully staged production than before. The play, in itself, has put the Greenwich Village Theatre on the map once more, as a theatre, that, though far removed from Times Square, is one of the houses the play going public should visit.

The plot of the play is unchanged, and shows, as before, the deep study of psychology by a man who aids and befriends the homeless, aged, and wayward, even though financially oppressed.

Among the aided, who, by the way, treat him shamefully, are an ex-cabby, an alien vagrant, and a wayward flower girl; to all of whom this exceptional hero extends the policy of "open house" even though it is later discovered that clothes, money, jewelry and liquor are fast disappearing.

Among the friends of this strange man are representatives of three social sects,—to wit,—a clergyman, a professor of sociology, and a magistrate. These three men are forever at sword's points as to the best means of keeping the vagabonds, and friendless, out of trouble. In fact, they appoint themselves a committee of ways and means for the purpose of doing this very thing.

But the trio meet with adversity at every step. In the last act, the French vagabond, an outcast, and beggar, even goes so far as to state that there are some who, even if not worth aiding, cannot, if they willed, be helped. God, he says, cut them out for their fates, and there is no other way out of life than to obey His wishes, to the best of one's ability. He goes further to explain that God made him so that he would rather walk for a month under the stars, hungry, than sit for one day on an office stool. "But do not," he cries, "Let them make us prisoners with their theories, because we are not like them,—it is life itself they would inclose."

In their various characters, all the participants did well,—in fact, admirably. Whitford Kane, who was chosen for the creation of the original role, in London, by the author, acquitted himself in a manner befitting the character of the "Pigeon". Excellent performances were given by Herbert Bruce, as the cabman; Edna James, as the emancipated flower girl; and by Georges Renavent, as the French waster.

The piece, as aforementioned, has been even more beautifully staged by Edward Goodman, the producer, than it was in 1912, when it was admittedly the most artistic creation of the entire season, though lasting for but a few performances.

The play, on its first presentation, was used by Winthrop Ames to open the Little Theatre. Frank Reicher, Pamela Gaythorne, Russ Whythall and Sidney Valentine were among the actors, at that time.

The play, as it stands to-day, may be classed as one of the future's successes, and as one of the most pleasing of the present current plays in New York.

"THE NEST" AT THE FORTY-EIGHTH ST. IS CLEVER FRENCH PLAY

"THE NEST," a play in four acts, adapted by Grace George from Paul Gerald's "Les Noces d'Argent." Produced at the Forty-eighth Street Theatre, Wednesday night, February 1st, 1922.

CAST

Marie Hamelin Lucile Watson
Eveline Dore Christine Norman
Jacques Hamelin Frank Burbeck
Max Hamelin Kenneth MacKenna
Suzanne Juliette Crosby
Henri Bruce Elmore
Jeanne Ruth Gilmore
Leontine Marjorie Oakley
Anna Florence Mack
Louise Helen Cromwell

Paul Gerald's play, under the original title of "The Silver Wedding," had a fairly long run in Paris before the war; its present production at the Forty-eighth Street Theatre is its first in the English language and the translation follows closely the original, perhaps a little too well for its own good. The story, unusually interesting, deals with the selfishness of children, and their indifference toward their elderly parents, neglecting the old folks after they leave the parental roof and go their own way in the world. The theme, of course, has been used before. We see a fond mother, through the days when one by one her children leave her, and she remains in the background of their lives. At the end, the mother is a lonely widow who has come around to her daughter's house on the night of a dinner party, in the hope that she will be asked to join.

The play opens as the daughter is about to step from the parental roof to matrimony, which means for her a new home and new interests. The hour is that of the departure of the daughter after the wedding ceremony. The son, however, assumes no such responsibilities for his future. He rebels against his mother's advice, takes a mistress who is older than he and shows an even greater disregard of his duty toward his parents than his sister.

Gradually, the gulf between the children and parents widens until the children's indifference reaches the point of complete selfishness. The father dies, and the mother realizes that she has become important to them only for what they can coax out of her.

Typical of French plays, the story spins itself out in terms of sex. The son is involved with a liaison with his godmother for no particular reason. The version of the play here and there is diffuse, many needless situations arise and the effectiveness of the play on the whole would have been stronger had the translator been less true to the original version and Americanized it more. The production is not exactly what it might have been, but the cast more than redeemed that defect.

Lucile Watson as the mother perfectly mirrored all of the distressing fears and doubts of that tender character. One of the best scenes of the play is when she discovers her son's infatuation for a middle-aged divorcee who was her best friend. Miss Watson was very effective in this situation, as in the touching final scene when she displayed her finished artistry.

Kenneth McKenna also gave a truthful performance as the son. Frank Burbeck as the philosophical father, Christine Norman as the offending friend of the mother, and Juliette Crosby who had the role of the daughter, all did excellent work. "The Nest" is one of the best of the French plays that have been produced here this season.

B. F. KEITH'S VAUDEVILLE EX.

NEW YORK CITY

Palace—Pressler & Klaiss—Belle Baker—The Great Leon—Millicent Mower—Irving & Jack Kaufman.

Riverside—El Cleve—Princeton & Watson—Janet of France—D. D. H.—Mrs. Castle—Rae Eleanor Ball—George Jessel—Margo Waldron.

Colonial—John Steel—Leightners & Alexander—Leo Donnellon—Donegan & Allen—Fenton & Fields—Rule & O'Brien—Thaler's Circus—Mellotte Duo.

Alhambra—Ruth Roye—Leavitt & Lockwood—Flivertons—Alma Neilson—Springtime—Cahill & Romaine—Marcelle Fallet—Reddington & Grant—Flying Henrys.

Royal—Aerial Valentines—McFarlane & Palace—Fisher & Hurst—Florence Tempest & Bobby Watson—Margaret Padula—McLaughlin & Evans—Meehan's Dogs—Burke & Durkin—Wells, Virginia & West—Jim Felix—Jay Velle & Girls—Swor Bros.

Broadway—Herbert Brooks—Berlo Sisters—Great Leon—Furman & Nash—Australian W. Choppers.

Hamilton—Wire & Walker—Renard & West—Sylvia Clark—Courtney Sisters & Band—Harry Johnson—Mehlinger & Meyers.

81st Street—Music Land—Mme. Besson & Co.—Arnold & Weston—Janis & Chaplow—Louis Stone.

Coliseum (First Half)—El Ray Sisters—Horace Goldin—Powers & Wallace—Singer's Midgets (Second Half)—Lloyd & Garrett—Singer's Midgets.

Fordham (First Half)—Murray Tarlton—Sieber & North—Dummies—Aileen Stanley (Second Half)—Bob Peggy Valentine—Horace Goldin—Powers & Wallace.

Franklin (First Half)—Tuscano Bros.—Johnny Burke. (Second Half)—Margaret Young—Loverberg Sisters & Neary.

Jefferson (First Half)—McLellan & Carson—Lloyd Garrett & Co.—Bud Snyder & Co. (Second Half)—Ryan & Ryan—Dalton & Craig—Billy Shore.

Regent (First Half)—Billy Shore—Margaret Young. (Second Half)—Tuscano Bros.—Johnny Burke.

BROOKLYN

Orpheum—Enos Frazer—Frank McIntyre—Stella Mayhew—Vaughn Comfort—Bob Anderson & Pony.

Bushwick—The Stanleys—Brent Hayes—Kennedy & Berle—Jed Dooley—Bessie Clayton—McConnell Sisters—Lewis & Dody—Ametsa.

Flatbush—Kay, Hamlin & Kay—Little Billy—Moore & Jane—John B. Hymer & Co.—Beth Berti.

Riviera (First Half)—Roma Duo—Kane & Herman—Bert Fitzgibbons. (Second Half)—El Ray Sisters—Jack Osterman—Dummies—Ames & Wintrop.

Far Rockaway—Roma Duo—Kane & Herman—Bert Fitzgibbons.

BALTIMORE

Maryland—Pierce & Goff—The Joannys—Bernard & Garry—Langford & Fredericks—Toto—Gertrude Hoffman.

BOSTON

Keith's—Luster Bros.—Frank Gaby—Cansino Bros. & Bilkins—Glenn & Jenkins—Valeska Suratt & Co.—Watson Sisters—Shadowland.

BUFFALO

Shea's—Sandy McGregor—Wylie & Hartman—Claude & Fannie Usher—Bobbe & Nelson—Gus Edwards' Review—Herbert & Dore.

CLEVELAND

Keith's—Hedgedot Sisters—Herman Timberg—Gallagher & Shean—Eddie Leonard & Co.—105th Street—Carlisle & La Mal—Profiteering—Leo Beers.

CINCINNATI

Keith's—Willie Rolls—Victor Moore & Co.—George McFarlane—Wilfred Clarke & Co.—Miller Girls.

COLUMBUS

Hippodrome—The Van Celles—Ivan Bankoff Co.—Olcott & Mary Ann—Fontino Sisters—Vincent O'Donnell—Paul Decker & Co.

DETROIT

Temple—Joe Darcy—North & Halliday—Frederick Burton Co.—Ben Beyer—Harry Fox & Co.—Transfield Sisters—Geo. & M. LeFevre—Ruth Budd.

GRAND RAPIDS

Empress—Jack La Vere—Patricia—Bessie Clifford—Rome & Gau—Alf Loyal's Dogs.

HAMILTON

Lyric—Arthur Astil & Co.—Pietro—Harry Langdon & Co.—Page, Hack & Mack.

INDIANAPOLIS

Keith's—John & Nellie Olms—Niobe—Herschel Henle—Billy & Eddie Gorman—McWaters & Tyson.

LOWELL

Keith's—Quixie Four—George Yeomans—Harry DeCoë—Davis & Darnell—Boyle & Bennett—Doris Duncan—Hart & Diamond.

LOUISVILLE

Mary Anderson—Swift & Kelley—Dress Rehearsal—Rogers & Allan—Weaver & Weaver.

MONTREAL

Princess—Valda & Co.—Betty Washington—Four Aces—Mr. & Mrs. Jimmy Barry—Creole Fashion Plate—Harry Langdon & Co.—Tom Smith—Reynolds & Doneran.

PORTLAND

Keith's—Arnaut Bros.—Jarrow—Arena Bros.—Brett & Cunneen—Kane & Grant—Anderson & Burt.

PROVIDENCE

Keith's—Rice & Werner—Jack Benny—The Comebacks—Elinore & Williams—Lew Dockstader—Potter & Hartwell.

PITTSBURGH

Davis—Du For Boys—Chas. Irwin & Co.—Will Mahoney—Ramsdell & Deyo—Richard Keane.

PHILADELPHIA

Keith's—Leon Varvara—Singer's Midgets—Al

VAUDEVILLE BILLS
For Next Week

Herman—Marry Mc—Franklyn—Charles—Bessie Browning—Doyle & Cavanaugh.

QUEBEC

Auditorium—Jewell & Raymond—Morok Sisters.

ROCHESTER

Temple—Three Lordens—Kenny & Hollis—Pietro—Raymond, Bond & Co.—Riggs & Witchie.

Marion Harris—Frank J. Sidney Co.—Young & Wheeler.

SYRACUSE

Keith's—Techow's Cats—Flashes—Dolly Kay—Wayne & Warren—Bert Baker & Co.

TORONTO

Shea's—Kramer & Zerrell—Bryan & Broderick—Clara Howard—Burns & Freda—Henry Santry & Band—Harry & Anna Seymour.

Hippodrome—Willie Hale & Bro.—Haig & La Vere—Steed's Septette.

TOLEDO

Keith's—Jane & Miller—Four Mortons—Owen McGivney—Bert & Betty Wheeler—Frank Browne.

WASHINGTON

Keith's—Eva Shirley & Band—Olsen & Johnson—Chas. King & Lelia Rhodes—Harry Watson & Co.

YOUNGSTOWN

Hippodrome—Bob & Tip—Clinton & Rooney—Jas. J. Morton—Yvette Ruget—Dooley & Sales—Page, Hack & Mack.

OPHEUM CIRCUIT

CHICAGO

Palace—Santos & Hayes Review—Chic Sales—Harry Delf—Bowers, Waters & Groover—Jean Graneese—Bailey & Cowan—Ed Morton.

Majestic—Julian Eltinge—Joe Cook—Alexander Bros. & Evelyn—Moran & Mack—Stone & Hayes—Jack Clifford & Johnson—Dotson.

State Lake—Corine Tilton Review—Sammy Lee—Adolphus & Co.—Anderson & Yvel—The Creightons—Margaret Ford—Minstrel Monarchs.

DES MOINES

Orpheum—Young America—Four Ortons—Moody & Duncan—Blossom Seelye—Claude Golden—Tim & K. O'Meara—Jimmy Lucas & Co.

DULUTH

Orpheum—Lohse & Sterling—Matty Lee Lippard—Three Haley Sisters—Adelaide & Hughes—Briscoe & Raub—The Duttons.

DENVER

Orpheum—Ed Janis Revue—Moss & Frye—Ruth Howell Duo—Kellam & O'Dare—Fred Lindsay—Frank Farron—De Haven Nice.

EDMONTON AND CALGARY

Orpheum—Kinzo—Daniels & Walters—Harry Kahne—Ruby Norton—Hal Skelly—Miller & Mack—Bostock's Riding School.

KANSAS CITY

Orpheum—Sansone & Della—Frank & Milt Britton—Jack Kennedy—Green & Parker—Al & F. Stedman—Millership & Gerard—Prosper & Maret.

Main St.—Rose, Ellis & Rose—Chas. Harrison—Harry Conley—Joe Bennett—Lyons & Yosko—Peggy Parker—Lynn & Smythe—Norris Baboons.

LINCOLN

Orpheum—Howard & Clark—Harry Holman—Rockwell & Fox—Raymond & Schram—Lucas & Inez—Demarest & Collette—Worden Bros.

LOS ANGELES

Orpheum—Clark & Bergman—Lillian Shaw—Morris & Campbell—Lydia Barry—Lane & Hendricks—Beatrice Sweeney—Fink's Mules—Sallie Fisher & Co.—Rasso.

MILWAUKEE

Palace—Sam Mann & Co.—Jack Wilson & Co.—Buddy Walton—Petty, Reat & Co.—Karl Emmy's Pets.

Majestic—Babe Ruth—Jack Joyce—Avey & O'Neill—Kramer & Boyle—Pearson, Newport & Pearson—Burt & Rosedale—Robbie Gordon—Alan, Rogers & Allen.

NEW YORK CITY

Keith's—Willie Rolls—Victor Moore & Co.—George McFarlane—Wilfred Clarke & Co.—Miller Girls.

NEW YORK

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NEW YORK

Orpheum—Howard & Clark—



VIOLA SPAETH BOHLEN

TOE DANCING SOUBrette—PLAYING BURLESQUE BOOKING CIRCUIT
GAYETY, BALTIMORE, THIS WEEK, WITH PUSS PUSS

NELLE NELSON

SOUBrette SIM WILLIAMS GIRLS FROM JOYLAND

ELEANOR MACK

PRIMA DONNA SWEET SWEETIE GIRLS

Chas. V. Markert

LITTLE BO-PEEP

FLO CARTER

DANCING INGENUE DOING TOE DANCE SPECIALTY WITH WHIRL OF MIRTH

LOU POWERS

Featured Singing Comedian—Garden Frolics—At Liberty Next Season—En Route Columbia Circuit

FRED MOSHER

A DISCIPLE OF KING FUN ECCENTRIC DUTCH COMEDIAN BATHING BEAUTIES

MABEL (MIDGIE) HOWARD

RECORD BREAKING SOUBrette—Second Successful Season with Jack Reid's Record Breakers

JOSIE WEST

Direction LOU REDELSHEIMER—SECOND SEASON WITH JACK REID'S RECORD BREAKERS

VI KELLY

INGENUE SWEET SWEETIE GIRLS

ANITA STONE

JIMMY COOPER'S BEAUTY REVUE

GRAYCE ROBERTSON

PRIMA DONNA

THE GIRL WITH THE ACCORDION WITH LENA DALEY AND HER KANDY KIDS

ALEX SAUNDERS

DOING HEBREW WITH LENA DALEY AND HER KANDY KIDS

LILLIAN BESENT

A BLUE SINGER INGENUE GARDEN FROLICS

NAN SHANNON

PRIMA DONNA

JAMES E. COOPER'S

Burlesque Shows Paved the Way for These Broadway Stars

LEON ERROL
ILLIAN FITZGERALD
SOLLY WARD

WHAT THEY HAVE DONE OTHER BURLESQUERS CAN DO AND
JAMES E. COOPER WILL HAVE MORE TO DO
THE SAME



LESTER DORR

COMEDIAN

WITH JAMES E. COOPER'S FOLLY TOWN—GET ME?

Most Reputable Theatrical Rooming House in the Vicinity of the Star Theatre, Brooklyn
JACKIE EDISON YOUR PAL
At 57 Willoughby Street, opposite Stage Entrance. Write or phone Triangle 4381 for reservations.
All improvements. Your comfort is my comfort.

JEAN FOX

INGENUE MAIDS OF AMERICA

HOWARD HARRISONS LIL

STRAIGHT MAN AND SOUBrette WITH SWEET SWEETIE GIRLS

BABE QUINN

Watch Charm Soubrette. Gus Hill's Bringing Up Father. No. 1 Company

GEORGE and GOLDIE HART

DOING FINE WITH WILLIAM S. CAMPBELL'S ROSE SYDELL'S LONDON BELLES

CHARLIE TAYE

LITTLE BO-PEEP

PAULINE RUSSELL

INGENUE BABY BEARS

LEE HICKMAN

TRAMP COMEDIAN PUSS PUSS

VERA BURT & SAXI HOLTSWORTH

Theatre—Keeney's.
Style—Dancing and Singing.
Time—Ten minutes.
Setting—Special.

Miss Burt and Mr. Holtsworth, in this offering, are assisted by Holtsworth's "Harmony Hounds," a four piece jazz band. For the opening, the olio curtain was raised, disclosing the four boys, dressed as bellhops, grouped around the piano, playing a popular selection. The pianist gave a very favorable rendition of a popular song, and received a fair hand.

Following this, Holtsworth entered playing the clarinet. He tried to get his comedy material over, but unfortunately he is not a comedian, and is not aware of his inability to do light comedy. He did, however, put over a good novelty with the aid of his orchestra. The song was entitled "Kiss," and Holtsworth said a line in which the word "kiss" was used, but, instead of saying it, the orchestra made the sound that pertains to osculation. This was warmly greeted, and got over excellently. This song brought on Miss Burt, clad in a short dress of black trimmed with brilliants. She sang one of her two songs, both published numbers, and finished it with a little dance with Holtsworth. After she had made her exit Holtsworth did another number, a very tuneful melody, when well executed, but, because of numerous slips in the orchestra's harmony, the number flopped. The act closed with a song. In this number Miss Burt was dressed as the Oriental dancer of the harem, and caused many exclamations on her costuming, which was beautiful. The act closed to three bows. The act has possibilities but is in need of rehearsals.

D. S. B.

OLIVER AND OLP

Theatre—Flatbush.
Style—Sketch.
Time—Twenty minutes.
Setting—Special.

Oliver and Olp, man and woman, playing a little sketch, the scene of which is laid in the waiting room of a "jerk water" town, proved to be a sensation. The man entered, slightly inebriated, declaring he was put off at the station because of his inability to travel further. His ticket was used up. The first part of sketch takes place in December, 1921, on the day before Christmas. The boy wants to be home for Christmas, but has not the funds to get there. He telegraphs for money, and the girl, with whom he has fallen in love, gives him one hundred dollars, which he is told has come by telegraph for him.

The next time he sees her, is six months later, when he returns, having made a success, and given up the former life he had been leading. After a very tuneful song entitled, "Only Time Will Tell," in which both girl and boy have their own version, the act closes, with the two having made the customary vows of love, and constancy.

The act is extremely classy, and will fill the requirements of the strictest big time house anywhere.

D. S. B.

MAURICE COSTELLO DOING ACT

Maurice Costello, a favorite of the films in the earlier days, has quietly entered vaudeville and for the past three weeks has been breaking an act on the Poli time. He is assisted in the act by Ada Carter.

MIDDLETON, SPELLMEYER & CO.

Theatre—City.
Style—Sketch.
Time—Eighteen minutes.
Setting—Special.

A typical western-type melodrama, with, however, none of the wild and wooly haired villains to break things up generally, took the hit success on its opening.

The act employs three characters, seen, and several talked about. The action is as follows:

Cherokee, a Texas cowboy, loves Virginia, the heroine, and incidentally hates Laramie, who has acquired, by false methods, a document that gives him one half of the ranch. He has gambled for it, with the brother of Virginia, and has won it—but promises to give it back to him, and say nothing, if the lad will rustle a hundred head of cattle over the border, sell them, and give the money to two Mexicans. The boy, however, is killed, and Cherokee finds out about it. The action starts, when Cherokee calls in Laramie for a reckoning. After a little quarrel, Laramie exits, and Virginia enters. She is in love with Cherokee, and the comedy element is introduced in the love scene, in which Cherokee attempts to make Virginia see his love for her. In the end, he does, but at that moment, he also tells her of her brother's death. This is the cue for Laramie to enter, and, after a fight scene, in which Laramie attempts to coerce the girl, Cherokee, who has gone out, reenters, and, as the girl pulls the lamp from the table, the two men draw their revolvers, and fire. When the lights go up, Laramie is found to be dead, and the two remaining characters leave the set as the curtain gradually descends.

None of the characters are overdone, and, as it stands, the act should go well almost anywhere, in any of the big time houses.

The plot is carefully drawn out, and the staging of the act, as well as the lighting, has been done in such a manner as to get the best effects possible.

D. S. B.

WALTHOUR & PRINCETON

Theatre—Jefferson.
Style—Cyclists.
Time—Ten minutes.
Setting—Full Stage.

Man and girl, who have a fine routine of cycling stunts, done in a manner worthy of the usual spot in the big time houses.

Both opened with feats on the single balancing wheels, the girl wearing an abbreviated costume and the man in knickerbockers. After changing her costume, the girl did some stunts on her partner's shoulder. The man then performed some difficult balancing tricks on a regular bicycle, and the girl followed that with a spectacular wheel which was effective with lowered lights and the wheels of the bicycle illuminated. After some clowning, the man rode around on a miniature wheel with an over sized cap. They closed riding the same wheel, changing positions, and performing several fancy stunts, as well as skillful riding.

M. H. S.

D. S. B.

His closing number, "Sweetheart," was well sung and displayed his voice at its best. Geary has a pleasing voice, well handled, although not of particularly wide range of big volume.

D. S. B.

MURDOCK & KENNEDY

Theatre—23rd Street.
Style—Singing, Talking and Dancing.
Time—Twelve minutes.
Setting—In One.

The couple open, with some fast dialogue, that gets some laughs, and leads them into a song and dance that is well done. This is followed by some more talk, after which the woman exits and gives way to the man's single eccentric dance, which is cleverly executed. A single dance by the woman, showing some clever back kicks goes over nicely. Following this the couple go into another routine of talk, and close with a double song and dance that is well done. The dialogue contains some hoakum but it is well put together, and the act can hold a spot on the better three a day bills and get away nicely.

S. H. M.

FOWLER AND CARSON

Theatre—Regent.
Style—Acrobatic.
Time—Eight minutes.
Setting—In "Two."

Man and girl with a fair routine of acrobatic stunts, hand balancing feats, and hand springs. The act opened with both on a small table, the man balancing himself on one hand with the girl entwined around his waist. Later he balanced himself with one hand on the back of the girl who was on all fours, rolling a hoop on one leg and another on his arm. After some fast hand springs, he balanced himself on his head and drank half a glass of water, and toward the end of the act walked off the table on his hands via a chair, and back on to the table again.

They wore white clothes and knickerbockers; the girl wearing a white silk pants-like costume making a much neater appearance than the man. Their tricks were well done, but the numerous bows before and after tricks made it appear as though there was needless stalling. The act ought to make a fair sort of offering for either end of the bill of the three a day shows for the present.

M. H. S.

MULLEN AND FRANCES

Theatre—5th Ave.
Style—Comedy.
Time—Sixteen minutes.
Setting—"One."

This man and woman team, opens with the entrance of the man with a small accordion, with the orchestra playing so loud that he cannot be heard, until the comedy finish. The woman then enters which is followed by quite a number of laugh gags. The man is of the overgrown type and is funny with his efforts to burlesque a child character. Both exit and man returns for a nut song. Woman returns, after making change and they go into more gags. As a finish, they do a double song number.

As an offering for vaudeville it is one of those acts that might and might not go over in all houses. From its present appearance it could fill a big time bill in an early spot.

E. H.

HARTLEY & JEE

Theatre—125th St.
Style—Musical and Juggling.
Time—10 minutes.
Setting—In "Full."

The woman opens the act, with a solo on the xylophone, that went nicely. The man then makes his entrance, and does some very clever juggling, while the woman acts as his assistant. A trick with a cup, saucer and spoon, is very well done by the man. Another solo is played on the same instrument, by the woman, during which the man juggles several plates. A finishing trick with two ordinary bottles, done by the man in "one," went over well. At the opening, this act appeared to be a musical act. It is well routines, and is a pleasing piece of entertainment. The act should be able to get the number one spot at the two a day houses.

S. H. M.

ORPHEUM TO BUILD IN OMAHA

OMAHA, Neb., Feb. 6.—As soon as a site can be acquired, the Orpheum Circuit will erect a new theatre here, the cost of which will be about \$1,000,000.

THE STANLEY BROS.

THIS WEEK PALACE

THE TWO DANISH PHLEGMATICS

NEXT WEEK BUSHWICK

BURLESQUE MANAGERS TAKE NOTICE

SIDNEY J. PAGE

SINGING-DANCING JUVENILE STRAIGHT

DOING SPECIALTY

OPEN FOR NEXT SEASON

**SEEING IS BELIEVING—COME AND SEE ME AT THE OLYMPIC, NEW YORK, THIS WEEK, WITH
GIRLS FROM JOYLAND**

**CIRTECCE
NAIDEMOC**

**AT LIBERTY
for
NEXT SEASON**

**DANCING AND
SINGING
INGENUE**

**Popular
Ingenue
WITH**

**THE
DRUNKEN
BUM
TRAMPING
ALONG**

**A NEW
SOUBRETTE**

**At Liberty
for
Next Season**

SEASON 1921-1922

ERNIE MACK

**WITH
FRANK FINNEY
REVUE
DIRECTION
ROEHM & RICHARDS**

BOBBY AND EMMA WILSON

**Dancing Tramp and Dancing Ingenue
Soubrette. 1920—Grown Up Babies.
This Season Billy Vail's Sweet-Sweeties
Permanent Address:
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FLORENCE DE VERE

**ABE
REYNOLDS
REVUE**

MYRTLE ANDREWS

**JOE
OPPENHEIMER'S
MISS
NEW
YORK, JR.**

MAC (RED) CARTER

**WITH
MISS
NEW YORK, JR.**

BABE ALMOND

**WITH
IRONS
AND
CLAMAGE
TOWN
SCANDALS**

Chas. (TRAMP) McNally

**PRINCIPAL
COMEDIAN
WITH
MISCHIEF
MAKERS**

GAMBLING AT MONTE CARLO

WHO?

LEW MARSHALL

CALIFORNIA TRIO

**JIM HALL
Manager
BEN JOSS
HARRY BART** || **A MOUNTAIN
OF MELODY** || **FOLLY
TOWN**

**SINGING AND
DANCING SPECIALTY
JUVENILE AND
INGENUE SOUBRETTE**

**HUGHIE
and
PHOEBE**

PREST

**WITH
BILLY K. WELLS
SUGAR
PLUMS**

**PRIMA
DONNA**

HAZEL DOUGLASS

**SIM
WILLIAMS
GIRLS
FROM
JOYLAND**

**PRODUCING
COMEDIAN
NEW IN
THE FAST**

JACK MAHONEY

**WITH
GIRLS FROM
JOYLAND
OLYMPIC,
NEW YORK**

**A REAL
CLASSY
ACT
PIANO AND
HARMONY**

EVELYN DEAN and READE

PEGGY

**WITH
AL REEVES
BEAUTY
SHOW**

**SINGING
DANCING
STRAIGHT**

HENRY J. COYLE

**WITH
SAM HOWE
NEW SHOW
COLUMBIA
CIRCUIT**

EASTON

(First Half)—Samstead & Marion—Wilson & McAvoy—Pinkie—McCoy & Walton—Six Americans Belfords. (Second Half)—Delli & Glass—Walsh, Reed & Walsh—Maher & Redford—Finley & Hill—Blackstone.

FALL RIVER

(First Half)—Jessie Milar—Penna Roma—Rucker & Winifred—Alma Neilson. (Second Half)—Van & Tyson—Stephens & Hordeaux—Howard & Sadler—Wm. O'Clare Co.

GLOVERSVILLE

(Second Half)—Jean & Elsie—Peel & Corvan—Binns & Grill.

GREENSBURG

(First Half)—Sankus & Sylvers—Rose Allen Co.—Semon & Conrad—Chisholm & Breen. (Second Half)—Claire & Awood—McCormick & Irving—Dave Bernele—Toto.

HOBOKEEN

(First Half)—Happi—Harry & G. Ellsworth—Archer & Belford—Chas. & M. Dunbar—Four Readings—Lorimer & Hudson. (Second Half)—Hazel Crosby Co.—Wells Virginia West—Carnival of Venice.

HOLYOKE

(First Half)—Juggling McBans—Jennie Middleton—Miller & Anthony—Gillen & Mulcahy—Century Girls—George & R. Perry—Goldie & Thorne. (Second Half)—Will Stanton Co.—Billy Bouncer's Circus.

HAVERHILL

(First Half)—Vernon—Heneay & Adelaide—Marie & Anna Clark—Babcock & Dolly—The Karos. (Second Half)—The Stenards—Graddock & Shadney—Tango Shoes—Robby Randall—Victoria & Dupree.

HARRISBURG

(First Half)—The Faynes—McCool & Rarick—Howard & J. Chase—Marie Osborne—Carnival of Venice. (Second Half)—Whitfield & Ireland—Nancy Boyer Co.—Sargent & Marvin—Havana.

HAZELTON

(First Half)—The Harringtons—Emma O'Neil—Brooks & Morgan—Geo. Webb Co. (Second Half)—Parshley—Kelly & Brown—Dixie Four—McDonald Trio.

ITHACA

(Second Half)—Lindsy & Mason—Smith & Neiman—Ketch & Wilma—Big Three—Revue De Variete.

JAMESTOWN

(First Half)—Homer Roman—Maxfield & Goss—Big Three. (Second Half)—Gibson & Price—Fiser & Hurst—Morgan & Binder.

JERSEY CITY

(First Half)—Dallas & Walker—Henry & Lizze—Ford & Cunningham—Brownlee's Follies—Janis & Chaplow—Betsy Ross & Clark. (Second Half)—Lewis & Day—Herras & Wills—Sunshine Girls—Sylvester & Vance—Mason & Cole—Roma Duo.

JOHNSTOWN-PITTSBURG
Brooks & Morgan—Eddie & Miriam—Miller & Cowell—Kings & Rainbows—Will & Mary Rogers—Bill & Blondy.

LAWRENCE

(First Half)—Johnson B. & Johnson—Green & Burnett—Bessie Rempel Co.—Bobby Randall—Kanawha & Everett. (Second Half)—Spoor & Parsons—Not Yet—Marie & A. Clark—Great Kobac Co.

LEWISTON

(First Half)—Novelty Petetos—Allen & Hogan—Millicent Moyer—Valentine Vox—Worth Way Four. (Second Half)—Suzette—Ferris & Jordan—Patrice & Sullivan—Dunkam & O'Malley—The Kitoras.

LYNN

(First Half)—Kate Wiley—Jarvis & Harrison—Norton & Melmotte—Trip to Hitland. (Second Half)—Maxon & Morris—Faden Trio—Emma Carus—International Seven.

LANCASTER

(First Half)—Frank Markley—Arthur Astill Co.—Conn & Albert—Havasy. (Second Half)—Sherman & Rose—Platt & Dorsey Girls—Halk & Shapiro—A Virginian Romance.

MIDDLETON
Fitzroy Sisters—Chas. Tobias—Jason & Harrigan—Cook, Mortimer & Harvey.

Three Lees—Francis & Hume—Gildea & Jafola—Eleanor Pierce Co.

MORRISTOWN
(Second Half)—Malia Bart Co.—Harry & G. Ellsworth—Jack Goldie—Bert Walton Co.

MANCHESTER
(First Half)—Victoria & Dupree—Wordel & Burke—Ormsby & Remig—Tango Shoes. (Second Half)—Vernon—Milard & Marlin—Crisp Co.—Hayatako Japs.

MCKEESPORT

Sakus & Sylvers—Walsh & Austin—Adroit Bros—Alf. Grant—Crowden's Chums.

NEW LONDON
(First Half)—Lexey & O'Connor—Goldie & Thorne—“Sawing a Woman in Two”—Creedon & Davis—Cook, Mortimer & Harvey. (Second Half)—Visor Co.—Darling & Timberg—Miller & Anthony—Gillen & Mulcahy.

NEW BRITAIN

(First Half)—Maurice & Mora—Fitzroy & Sisters—Jason & Harrigan—Visser Co. (Second Half)—Laypo & Benjamin—Cook & Sylvia—Mathews & Blakeney.

NORTH ADAMS

(Second Half)—Wood & Lawson—Willie Smith—Manning & Lee—Potter & Hartwell.

NORWICH

(First Half)—Laypo & Benjamin—Bowman & Gibson—Gow Ding—Zaza Adell Co. (Second Half)—Maurice & Mora—Leo Haley—Century Girls.

NEW BEDFORD

Annabelle—Charles Kenna—Morton & Melnotte—Trip to Hitland.

KAY-HAMLIN & KAY

Presenting “THE BILLPOSTER”

Playing Keith Time—This Week, Broadway Theatre—Next Week, Flatbush

Direction—PAT CASEY AGENCY

VAUDEVILLE BILLS

(Continued from page 21)

NEWPORT

(First Half)—Maxon & Morris—Stephens & Bordeau—Cradock & Shadney—Anabelle. (Second Half)—Hal Springfield—Jarvis & Harrison—Rucker & Winifred—Alma Neilson.

NEW CASTLE

(First Half)—Crowden's Chums—Dave Bernie—Telephone Tangle—Walsh & Austin—Claire & Atwood. (Second Half)—Dancing Dorans—Campbell & Ray—George Alexander Co.—Elida Morris—Cliff Jordan.

OLEAN

(First Half)—Gibson & Price—Fisher & Hurst—Morgan & Binder—Daly, Mack & Daly. (Second Half)—Homer Romain Trio—Sheehan & Richards—Maxfield & Godson—Rialto's Look.

PASSAIC

(First Half)—Elly Co.—Miner & Evans—Dear Doctor—Oliver & Nettie—Malia Bart Co. (Second Half)—Girle & the Cyclones—Gordon & Gates—Ted & F. Burns—Oscar Lorraine.

PHILADELPHIA, PA.

Wm. Penn (First Half)—Maxine & Bobby—Coffman & Carol—Jas. Bradbury, Sr., Jr., Co.—Elm City Four—Donovan & Lee. (Second Half)—Golden Gate Three—Kaufman & Lillian—Harry Cooper—Seven Honey Boys.

Keystone—Casting Campbells—Florence Brady—Grey & Byron—Keene & Williams—Juvenilia. Girard (First Half)—Wright & Gammon—Dan Coleman Co.—Hall & Shapiro—Maxine & Bobby—Girard & Ted—F. Burns—Oscar Lorraine.

PITTSTFIELD

(First Half)—Wood & Lawson—Manning & Lee—George & R. Perry—Willie Smith—Billy Bouncer's Circus. (Second Half)—Bowman & Gibson—Jennie Middleton—Zaza Adell Co.

PATERSON

(First Half)—Hip Raymond—Henderson & Halliday—Downey & Claridge—Galletti & Kokin—Crane, Mae & Crane. (Second Half)—Frazer & Bunyan—LeMaire & Hayes.

PITTSBURG-JOHNSTOWN

O'Hara & Nealy—Cotton Pickers—Loney Hassel—Nora Jane—Marek & West.

FITCHBURG

(First Half)—Lenox Sisters—Green & Lafell—Spoor & Parsons—Charles & Kenna—Great Kobans. (Second Half)—Jessi Milar—Penna Roma—Bessie Rempel Co.—Ormsby & Remig—The Gauthiers.

PITTSBURG

Joe Allen—Ahearn & Peterson—Firmin & Oldsmith—Harrington & Cummings—Manuel Roman Trio—The New Leader—Jeanette Childs—Eugene & Finney.

QUEBEC

The Norvels—Hobson & Beattie—Rice & Elmer.

READING

(First Half)—Sherman & Rose—Angel & Fuker—Jimmy Fox Co.—Claude & Marion—Star Record. (Second Half)—Gordon & Ricca—Silbers & North—Howard & J. Chase—Trovato—Aurora's Angels.

STAMFORD

Cook & Sylvia—Leo Haley—Fields & Fink—Chandon Trio—Gow Ding—Miner & Evans—J. J. Clifford Co.

SARATOGA

(Second Half)—Dancing Kennedys—Joe Armstrong—Juggling McBans.

SO. NORWALK

Chandon Trio—Fred & M. Dale—Hal Johnson Co.—Creedon & Davis—“Sawing a Woman in Two.”

SHAMOKIN

(First Half)—Hunniford—Rogers & Gregory—Five Kirksmith Sisters—Marjorie Coates—Wright & Wilson. (Second Half)—Francis Markley—Jones & Crumley—Donna Darling Boys—Googans & Case—Baby Marie Osborne.

SUNBURY

(First Half)—Lane & Whalen—Jones & Cromley—Coogan & Casey—Donna Darling Co. (Second Half)—Hunniford—Five Kirksmith Sisters—Marjorie Coates—Wright & Gayman.

SYRACUSE

(First Half)—Dancing Kennedys—Victoria Goodwin—Koroli Bros.—Tom. Kelly—Kitt Francis Co. (Second Half)—Marie & Marlowe—Singer Girls—Byron & Haig—Welch, Mealy & Montrose—The Love Bug.

SHENANDOAH

(First Half)—Parshley—Kelle & Brown—Dixie Four—McDonald Trio. (Second Half)—The Harringtons—Emma O'Neil—Brooks & Morgan—Geo. Webb Co.

TORONTO

Eric Zarro—Jane & Miller—Deno, Thibault, Cody—Jerville & Raymond.

WHEELING

(First Half)—Will Morris—Evelyn & Maybell Ross—George Alexander Co.—Reed & Tucker. (Second Half)—Fern, Bigelow & King—Wordolls & LaCoste—The Melofuns—Harry Lester Mason—The Telephone Tangle.

WOONSOCKET

(First Half)—French Dressing—Major Allen—Clay & Robinson. (Second Half)—Harry Fisher & Co.—Laura Ordway—Al Carjo.

YORK

(First Half)—Gordon & Ricco—Whitfield & Ireland—Nancy Boyer Co.—Trovato—Aurora's Angels. (Second Half)—Dave & Dora—Angel & Fuller—Jimmy Fox Co.—Claude & Marion—Star Record.

POLI CIRCUIT

Week Feb. 6, 1922

BRIDGEPORT

Poli's (First Half)—Peggy Bremen Bros.—Dave Roth—Polly Moran—20th Century Revue. (Second Half)—The Herberts—Four Entertainers—Paul Morton Co.—Chas. Ahearn Co.

Plaza (First Half)—Selbini & Royer—Caesar Rivoli—Swartz & Clifford—Sherlock Sis. Clinton. (Second Half)—Ecko & Kyo—Ruth Davis—Dewitt & King—Finney Jarrett Co.

HARTFORD

Palace (First Half)—Fry & Ross—Chas. & J. Lewis—Billy Kelly Co.—Paul Morton Co.—Green's Harmonists. (Second Half)—Wilbur & Adams—Joe B. Hurl—Pearls of Pekin—Green & Burnett—Gray & Old Rose—Rowland & Meehan.

Capitol (First Half)—Mary Lawlor Co.—Nick & G. Verga—Emma Carus—Princeton & Wards—Five Tamakis. (Second Half)—Froini—Comebacks—Grace Nelson.

NEW HAVEN

Palace (First Half)—Wilbur & Adams—Joe B. Hurl—Gray & Old Rose—Beban & Mack—Nobdy Home—Grace Nelson—Chas. Ahearn Co. (Second Half)—Peggy Bremen Co.—Nick & G. Verga—Laurel Lee Co.—Princeton & Watson—Conlin & Glass—Dave Roth—Seven Hassens.

Bijou (First Half)—Ruth Davis—Pinney Jawett Co.—Hewitt & King. (Second Half)—Mankin—Jim & Flo Bogard—Mimic World.

SPRINGFIELD

Palace (First Half)—Ecko & Kyao—Murray & Gerrish—Conlin & Glass—Fred Elliott—Comebacks. (Second Half)—Marino & Martin—Hall—Ermine & Brice—Lou Cooper—Mary Lawlor Co.

SCRANTON

Poli's (First Half)—Ryan, Weber & Ryan—Larry Comer—Seven Dominoes—North & Holliday—Josie Flynn Co. (Second Half)—Violet & Lewis—Burke, Wals & Nana—Roland Kelly Co.—Paramo—Ford Dancers.

WATERBURY

Palace (First Half)—Six Hassens—Cunningham & Bennett—Laurel Lee Co.—Rowland & Meehan. (Second Half)—Fay & Ross—Murray & Gerrish—Swartz & Clifford—20th Century Revue.

WORCESTER

Poli's (First Half)—Ryan, Weber & Ryan—Larry Comer—Seven Dominoes—North & Holliday—Josie Flynn Co.—Paramo—Ford Dancers.

WILKES-BARRE

Poli's (First Half)—Violet & Lols—Burke, Walsh & Nana—Ronald Kelly Co.—Paramo—Ford Dancers. (Second Half)—Ryan, Weber & Ryan—Larry Comer—Seven Dominoes—North & Holliday—Josie Flynn Co.

W. V. M. A.

American (First Half)—Kuhelick & Carlo—Harry Holden & Co.—Bob Hall. (Second Half)—Peggy Worth—Anderson & Graves—Bob Hall.

Lincoln Hippodrome (First Half)—Embs & Alton—Kennedy & Davis—Clay Crouch—“Ruben.” (Second Half)—Maurice Diamond—Bert Howard—Winton Bros.

ACHISON, KAN.

Orpheum—Ford & Packard—Chamberlain & Earl—Marye Delight & Boys—Wells & Robbins—Melford Trio.

BLOOMINGTON

Majestic (First Half)—Willie Missem & Co.—Al. Ripon & “Jiggs”—“Summer Eve.” (Second Half)—Clay Crouch—Roberts & Clark Co.

CHAMPAIGN

Orpheum (First Half)—Wm. Ebs—Jimmy Savo & Co.—Johnny Coulon. (Second Half)—Frank & Lincoln Latour—“A Modern Cocktail”—Bob La Salle & Co.

American (First Half)—Harts & Evans—Mabel Whitman & Co.—Barrett & Burt—Jack Collins & Co.—Jack Reeder—Regal & Mack—Anthony & Arnold—Ricardo & Ashforth. (Second Half)—Kola—Worth & Willing—Jack Powell Quintette—Clifford & O'Connor—Great Howard—Frank Hurst & Co.—Ed. Gingras & Co.

National (First Half)—La Fleur & Portia—Mack & Lee—Heim & Lockwood Sisters—Bosman & Sloane—Jack Powell Quintette. (Second Half)—Hartz & Evans—Chas. Heeder—Carl Nixon Revere—Elsie White—Five Harlequins.

Orpheum (First Half)—Montamb & Nappy—Jewett & Elgin—Jean Boydell—Golden Bird—Al Shayne—Anita Diaz Monks. (Second Half)—Huling's Seals—Goetz & Duffy—Demarest & Williams—Jack Collins & Co.

NORFOLK, NEB.

Auditorium—Foster & Peggy—McCarthy & Gale—Marshall & Conner—Hite, Reflow & Co.

OMAHA, NEB.

Empress (First Half)—Dalton, Frees & Co.—Watts & Ringold—Raines & Avey—Dance Flashes. (Second Half)—Gladys Greene & Co.—Marshall & Conner—Hall & Dexter.

OKLAHOMA CITY, OKLA.

Orpheum (First Half)—Ford & Price—Charles Simon—Wilbur, Mack & Co.—Cella, Weston & Co.—Second Half—Tyler & St. Claire—Rhinehart & Duff—Frank Dobson & Sirens—Scanlon, Dennis Bros. & Scanlon—Four Lameys.

OKMULGEE, OKLA.

Orpheum (First Half)—Hughes Musical Duo—Ed. Allen & Taxi—Alfred Powell & Co. (Second Half)—Mudge Morton Trio—Jean Barrios.

PEORIA

Orpheum (First Half)—“One on the Aisle”—Ed. & Birdie Conrad—Shelton Brooks—“Sawing a Woman in Half.” (Second Half)—Monroe Bros.—Summer Eve—Walter & Brant—Joe Browning.

QUINCY

Orpheum (First Half)—Two Rosellas—Kenny, Mason & Scholl. (Second Half)—Dan Sherman & Co.

ROCKFORD

Palace (First Half)—Mack & Stanton—Mile. Marlonne—Four Flying Valentinos. (Second Half)—Ritter & Knappe.

SIOUX FALLS, S. D.

Orpheum (First Half

ARTHUR MILLAR

AND HIS FOUR GRAND BABIES

THE MISSES

LOTTA BAKER - His Boston Girl
 EVA SMITH - His Frisco Girl

And TWO BABY GRANDS in "EVERYTHING OF 1922"

ENTIRE ACT STAGED BY MR. MILLAR

DOLLY CLARK - His Chicago Girl
 JAPPY JUDD - His Bowery Girl

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IN \$10,000, A COMEDY PLAYLET—WITH NADA LAUREL—JEFFERSON WHITE

Wanda Ludlow and W. B. Fredericks

A FARICAL COMEDY—"ROM 515"

BY LORIN HOWARD

Personality HERMAN SINGER **ULIS & CLARK** MINERVA Direction AL GROSSMAN

LAURIE ORDWAY & CO.

IN VAUDEVILLE

IRENE FISHER at the Piano

CONN & ALBERT

BACK TO SCHOOL DAYS

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GENE AND MYRTLE CONROY

THE DANCERS DIFFERENT

Featuring Myrtle, The Girl with the dancing feet

PLAYING SUCCESSFULLY!

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TWO DANCING DEMONS

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A TRIPLE ALLIANCE OF HARMONY AND HUMOR
 Direction—AL GROSSMAN

DAVE WINNIE

THAT ENTERTAINING ATHLETE

Dir. JIMMY DUNEDIN

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THE SUNSHINE BOYS
 WITH A DARK CLOUD

SINGER SISTERS

SINGING, DANCING, PIANO, COMEDY

Direction PHIL BUSH

BELLIS DUO

IN THEIR NEAT AERIAL ACT

ELVA LLOYD

In "A LITTLE OF THIS AND THAT"

FLYING HOWARDS

Working Loew's Circuit Dir. Abe Feinberg THE ORIGINATORS OF ONE HEEL SWING

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SINGING, TALKING RUBE SKIT

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ALL LAUGHS—The Italian Statesman

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IN "A PHONIE EPISODE"

Representative—DAVID R. SABLOSKY

FLORENCE B. YORK

WITH SEVEN VIRGINIA BELLES

LOEW CIRCUIT

Dir. LEW CANTOR

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Star, Cleveland, 6-11; Empire, Toledo, 13-18.
 Abe Reynolds Revue—Miner's, Bronx, New York, 6-11; Casino, Brooklyn, 13-18.
 Billy Watson Show—Gayety, Kansas City, 6-11; Park, Indianapolis, 13-18.
 Big Jamboree—Gayety, Detroit, Gayety, 6-11; Gayety, Toronto, Ont., 13-18.
 Bits of Broadway—Gayety, Toronto, Ont., 6-11; Gayety, Montreal, Can., 13-18.
 Bon Ton Girls—Gayety, Pittsburgh, 6-11; Lyceum, Columbus, 13-18.
 Big Wonder Show—Lyric, Dayton, 6-11; Olympic, Cincinnati, 13-18.
 Bowery Burlesques—Hyperion, New Haven, 6-11; Hurtig and Seamon's, New York, 13-18.
 Cuddle Up—Columbia, New York, 6-11; Empire, Brooklyn, 13-18.
 Dave Marion Show—Empire, Newark, 6-11; Casino, Philadelphia, 13-18.
 Frank Finney Revue—Gayety, St. Louis, 6-11; Star and Garter, Chicago, 13-18.
 Flashlights of 1922—Gayety, Rochester, 6-11; Bastable, Syracuse, 13-15; Colonial, Utica, 17-19.
 Follies of the Day—Bastable, Syracuse, 6-8; Colonial, Utica, 9-11; Empire, Albany, 13-18.
 Folky Town—Majestic, Jersey City, 6-11; Empire, Providence, 13-18.
 Greenwich Village Revue—Open, 6-11; Gayety, Omaha, 13-18.
 Garden of Frolics—Gayety, Boston, 6-11; open 13-18; Hyperion, New Haven, Ct., 20-25.
 Golden Crooks—Gayety, Omaha, 6-11; Gayety, Kansas City, 13-18.
 Girls de Looks—Lyric, Bridgeport, Conn., 6-11; Hyperion, New Haven, 13-18.
 Harvest Time—Star and Garter, Chicago, 6-11; Gayety, Detroit, 13-18.
 Hello 1922—Palace, Baltimore, 6-11; Gayety, Washington, 13-18.
 Jing-Jingle—Olympic, Cincinnati, 6-11; Columbia, Chicago, 13-18.
 Jack Singer's Big Show—Casino, Boston, 6-11; Columbia, New York, 13-18.
 Knick Knacks—Casino, Philadelphia, 6-11; Miner's, Bronx, New York, 13-18.
 Keep Smiling—Open, 6-11; Palace, Baltimore, 13-18.
 Lew Kelly Show—Gayety, Buffalo, 6-11; Gayety, Rochester, 13-18.
 Mollie Williams Show—Hurtig and Seamon's, New York, 6-11; Orpheum, Paterson, 13-18.
 Maids of America—Orpheum, Paterson, 6-11; Majestic, Jersey City, 13-18.
 Peek-a-Boo—Empire, Toledo, 6-11; Lyric, Dayton, 13-18.
 Rose Sydell's London Belles—Gayety, Omaha, 6-11; Gayety, Kansas City, 13-18.
 Step Lively Girls—Gayety, Montreal, Can., 6-11; Gayety, Buffalo, 13-18.
 Sam Howe's New Show—Empire, Albany, 6-11; Casino, Boston, 13-18.
 Sporting Widows—Empire, Providence, 6-11; Gayety, Boston, 13-18.
 Sugar Plums—Gayety, Washington, 6-11; Gayety, Pittsburgh, 13-18.
 Twinkle Toes—Columbia, Chicago, 6-11; open, 13-18; Gayety, Omaha, 20-25.

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Price, One Dollar Per Copy

Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or all-in bits he may require. Notwithstanding that McNally's Bulletin No. 7 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.
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GREAT VENTRILOQUIST ACT entitled "A Chip of Wit" It's a riot.
 ROOF-LIFTING FEMALE ACT. This act is a 24 karat, sure-fire hit.
 RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.
 4 CHARACTER COMEDY SKETCH. A scream from start to finish.
 9 CHARACTER BURLESQUE entitled "Title Ticktoe." It's bright, breezy and bubbles over with wit.
 12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.
 GRAND MINSTREL FINALE entitled "The Art of Fabrication." Full of laughs.
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WM. McNALLY
81 E. 125th St., New York

Town Scandals—Empire, Brooklyn, 6-11; open, 13-18; Palace, Baltimore, 20-25.
 Tit-for-Tat—Lyceum, Columbus, 6-11; Star, Cleveland, 13-18.
 World of Frolics—Casino, Brooklyn, 6-11; Empire, Newark, 13-18.

AMERICAN CIRCUIT

Baby Bears—Majestic, Scranton, 6-11; Bathing Beauties—Plaza, Springfield, Mass., 9-11.
 Beauty Revue—Park, Indianapolis, 6-11.
 Broadway Scandals—Lyric, Newark, 6-11.
 Chick Chick—Gayety, Minneapolis, 6-11.
 Dixon's Big Revue—Sandusky, O., 9-11; Elyria, 10; Lorain, 11.
 Follies of New York—Penn Circuit, 6-11.
 French Frolics—Cohen's Newburgh, 6-8; Cohen's, Poughkeepsie, 9-11.
 Girls from Joyland—Olympic, New York, 6-11.
 Hurley Burley—Open, 6-11.
 Jazz Babies—Gayety, Louisville, 6-11.
 Lid Lifters—Empire, Hoboken, 6-11.
 Little Bo-Peep—Wilkes-Barre, 6-8; Park, Utica, 9-11.
 Lena Daly and Her Kandy Kids—Standard, St. Louis, 6-11.
 Mischief Makers—Academy, Fall River, Mass., 6-11.
 Parisian Flirts—Empire, Cleveland, 6-11.
 Passing Review—Century, Kansas City, 6-11.
 Pell Mell—Howard, Washington, 6-11.
 Record Breakers—Howard, Boston, 6-11.
 Some Show—Allentown, Pa., 6; Easton, 7; Reading, 8; Long Branch, N. J., 9; Trenton, 11.
 Social Follies—Gayety, Milwaukee, 6-11.
 Whirl of Mirth—Englewood, Chicago, 6-11.

BOOKED FOR STOCK

Lou Redelsheimer bookings this week at the Gayety, Philadelphia, are: James Murphy, Sammy Wright, Tom Duffy, Mabel McCloud, Mary MacPherson, and Grace Howard. This cast will go to the Folly, Baltimore, next week. He also booked Sid Rogers, Billy Tanner, Raymond Paine, Rene Vivian, Alfa Giles and Buster Sandborn at the Trocadero this week. This cast will play the Majestic, Wilkes-Barre, next week.

PARTY FOR GERTRUDE BECK

JERSEY CITY, N. J., Feb. 4.—Gertrude Beck, soubrette of the "Sporting Widows," was tendered a theatre party at the Majestic last night by Mr. and Mrs. Keefe, of the Hudson Hotel. Miss Beck was presented with a large bouquet of flowers. After the performance Miss Beck was honored with a dinner at the hotel. All the members of the "Sporting Widows" were present besides a number of guests.

PRAISE FOR GERARD SHOW

The Rochester *Times-Union*, in a review of Barney Gerard's "Follies of the Day," says: "This is not a burlesque show; it is a musical revue, smacking with flavoring of the highest-priced shows." After a column review, it finishes with the following: "This show will not stay on the burlesque wheel very long after it reaches New York."

HARRIS RECUPERATING

BALTIMORE, Md., Feb. 3.—Meyer Harris was operated on successfully by Dr. J. Thos. Nelson on Tuesday for kidney trouble. Harris was removed from New York several weeks ago by Dave Marion, who brought Harris here in his machine.

Harris is now recuperating.

ACT IN VAUDEVILLE

Merrigan and Haworth, who closed with the "Maids of America" at Miners, Bronx, last Saturday night, will open in vaudeville at the Globe, in Philadelphia, next Monday.

GEORGE M. COHAN'S
FORMER
DANCING MASTER
JACK BLUE
FOLLOWING THE FOOTSTEPS OF
THE GENIUS

TWO SHOWS NOW IN PREPARATION
 The Foolish Follies and The Dancing Blues.
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CHORUS GIRLS WANTED

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WANTED FOR COLUMBIA CIRCUIT
CHORUS GIRLS
MUST BE YOUNG AND PRETTY

Rehearse one week. Open Toronto Feb. 20. All Eastern time. Report Monday, Feb. 13th at 10 A. M., Bryant Hall, 725 6th Ave., Between Forty-first and Forty-second Sts.—LEWIS TALBOT.

TALBOT'S "BABY BEARS"
AT THE OLYMPIC IS
CLEVER COMEDY SHOW

As good a comedy and musical show as any one would care to see is Lew Talbot's new one called "The Baby Bears" featuring Harry S. LeVan, and Gene Schuler. It is fast, has good material, two fast and clever comedians. It is a production and has dandy musical numbers, in fact is one of the best shows we have seen on the American Circuit this season.

There was a good sized house on hand last Thursday night at the Olympic and the audience seemed to enjoy every bit of the show. The first part is called "The Love Nest" and the burlesque "The Tango Fiends."

LeVan and Schuler handled the comedy and they kept it going at top speed at all times. LeVan is fast, small in stature and a Hebrew comedian of more than ordinary ability. He sings and dances, in fact he does a "shuffle" dance that is very clever. He is quick at grasping an opportunity and an untiring worker.

Schuler, his partner, does a clever impersonation of a "Dutch" role, his dialect is good, as is his make up. He too is a conscientious worker and funny. He and LeVan do fine team work.

George Reynolds, a fine talking straight, makes a dandy appearance. Reynolds is an old timer in his line and is a great assistance to the comedians in the bits and scenes.

Lew Turner, who has improved much in his work since we last saw him, is the juvenile. He sings well, has a good appearance and does nicely. He should be a little more careful in his enunciation at times.

Nan Shannon, a new prima donna, but one of the few on this circuit who can really sing, was very successful with her numbers. She sang "Malinda," "Stolen Kisses" and "Tuck Me to Sleep" excellently. Miss Shannon has a pleasing personality and wears pretty gowns.

Ruth DeNice, chubby and shapely, a fast and peppery soubrette, had no trouble getting a lot out of her numbers. She offered "Kill 'Em with Kindness," "Strutt, Miss Lizzle" and "Jazz It Blues." Miss DeNice displayed a dandy wardrobe.

Pauline Russell, a new ingenue, pretty to look at, did very well with her numbers and in the bits. She sang "Melon Time," "Nobody's Baby" and "Peggy O'Neill" and put them over. Miss Russell's dresses are becoming to her.

The "Coat" bit was taken care of by LeVan, Schuler and Turner as was the "Insult" bit done by Schuler, LeVan, Reynolds and Miss Shannon.

The "Kiss" bit went over, as it was given by LeVan, Schuler, Reynolds and the Misses DeNice and Russell. This bit was followed by a "Shuffle" dance done by LeVan that stopped the show. He did it cleverly and the audience could not get enough of it.

Miss DeNice went big in her specialty, in which she sang one "Jazz" number doing it very well.

A fine comedy act, in a bedroom scene, was amusing. LeVan, Schuler, Reynolds, Turner and Miss DeNice appeared in it.

Miss Shannon scored in her singing specialty in one, singing an Italianumber. A pretty finale to the first part was staged. Miss DeNice singing "Sleepy Moon" and the entire company taking part in it. The stage setting was pretty as well as electrical effects.

"Baby Bears" is a corking good comedy, it's a show that Talbot and the circuit can well be proud of. It has a good cast and a chorus of girls far above the average in looks and work. They are well costumed. A show of this kind is a credit to the circuit.

WARD & BOHLMAN IN REVUE

Ward and Bohlman left New York last Thursday to join the "Greenwich Village Revue" in Chicago. They will open in Omaha next week, replacing Shaw and Lee. Murray Bernard also closes with the show.

CAIN ON INSPECTION TRIP

Maurice Cain, general manager of the Hurtig and Seamon Enterprises, left New York, Saturday, to look over the shows belonging to the firm. He will visit Chicago, Columbus, Dayton and Toledo while he is away.

ZITA AT THE STAR

Zita, Parisian model, considered one of the best single posing acts in America, has been engaged by Mike Joyce as an added attraction at the Star, in Brooklyn, next week, with the "Victory Belles."

LEONA FOX ENGAGED

The engagement of Leona Fox, prima donna, and G. W. Boyce, of the "Keep Smiling" Company, has been announced. They are to be married in April, it is said.

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ORCHESTRA NEWS

WHITEMAN, INC., STARTS

Paul Whiteman, Inc. is getting under way supplying orchestras for any occasion. In addition to the orchestras working at different resorts, the company now has two ten, and one twelve piece combinations which are being used to play at social functions, and other engagements. Regardless of the number of musicians ordered, they are rehearsed as a unit under the personal direction of Whiteman; a special arranger is also part of each orchestra and arranges the music. Hugh G. Ernest, formerly of the New York Talking Machine Company, vice-president and treasurer of the Whiteman corporation is in charge of the business end of the firm. The Whiteman office is No. 160 West 45th St.

On Sunday, February 12th, Paul Whiteman and his Palais Royal Orchestra will give a concert at a Newark radio plant in honor of Mr. Whiteman's mother whose birthday falls on that day. The elder Mr. and Mrs. Whiteman reside in Denver, Colorado and will hear the concert over the wireless telephone. Thousands of other wireless telephone enthusiasts all over the country and on the high seas will also hear the concert.

COLORED BAND AT "FOLIES"

The "Original Jazz Hounds," with Edith Wilson, have opened at the Folies Bergere, succeeding Ray Miller and his Black and White Melody Boys. The colored combination have been seen recently in "Put and Take," and returned lately from a tour of the country. They also make records for a mechanical company and were booked by arrangement with Perry Bradford.

OWEN IS BANK ASSN. PRES.

CHICAGO, Ill., Feb. 4.—Lemuel F. Owen was elected president of the Chicago Band Association, after a meeting held on Friday afternoon. Vice presidents are Samuel H. Hastings, W. F. McClure, G. Raymond Schafner and Mrs. Charles E. Frankenthal. A. E. Pither was selected as treasurer and Frank Scott, secretary.

BASILE IN CHICAGO

Joe Basile and his Band, of Newark, N. J., are leaving Thursday for Chicago, where they will open Saturday night at the Six Day Bicycle Races. Basile's organization plays at all of the Newark Velodrome events and the six day races at Madison Square Garden. They also played at the Dempsey-Carpentier fight.

RAYMOND LEADS LEWIS BAND

Joe Raymond is leading the Ted Lewis Orchestra at the Ted Lewis Club in the absence of Lewis, who is with the "Greenwich Village Follies" in Philadelphia. On Saturdays and Sundays, however, Ted Lewis leads the orchestra himself, which he will be able to do while the "Follies" play near New York.

WEISS OUT OF CLUB MAURICE

Irving Weiss and his orchestra left the Club Maurice this week and were replaced by Ray Miller and his Black and White Melody Boys, who are also playing a two weeks' engagement at the Winter Garden. Mr. Weiss has been at the Club Maurice for the past two seasons.

BURT TO MAKE RECORDS

Al Burt, musical director at the Adelphia Hotel, Philadelphia, where he succeeded Arnold Johnson last Fall, was in New York last week making arrangements with a mechanical company to record some popular numbers with his orchestra.

NAHAN FRANKO AT STRAND

Nahan Franko, conductor and violinist, leads the Strand Theatre orchestra this week, taking the place of Carl Edouard. This is the second conductor of prominence that has led this orchestra, Victor Herbert having been the first.

NEW ORCHESTRA PLAYS

PROVIDENCE, Feb. 5.—The E. F. Albee Theatre was crowded to the doors yesterday morning by an audience that heard the first performance of the Providence Philharmonic Society, which was the fifth of the free public concerts of the Providence *Journal*-E. F. Albee educational series. The new orchestra is composed of fifty professional musicians of this city and they played under the temporary leadership of Charles Lovenberg, with Robert Gray, Jr., concert-master. Mme. Claudia Fournier, contralto, assisted as soloist. The programme given was:

Haydn Symphony No. 6, "Surprise" Adagio Cantabile;—Vivace, Andante, Menuetto, Allegro Molto.

Saint Saens: Aria "Samson and Deilah" Von Weber: "Invitation to the Dance" Wagner Overture and "Rienzi"

The great throng that heard the concert received the programme with enthusiasm and there was no doubt in the minds of the audience but that the musicians assembled possessed genuine ability and would develop into a wonderful organization.

RAPP ORCHESTRA A HIT

Rapp's Orchestra, a new combination from the Pacific coast, made their metropolitan debut at Reisenweber's last week and scored a hit with their first New York audience. The new dance combination rendered their dance selections in subdued tempos, made possible by their method of muting their instruments, which offered a decided contrast to the bedlam jazz style of music, and struck a popular note with the dancers present, who voiced their approval of the new idea.

TAYLOR OPENS NEW OFFICE

CHICAGO, Feb. 6.—Tell Taylor has opened a new suite of offices occupying the fifth floor of the Grand Opera House building. Connected with the new Taylor firm, are Isham Jones, Don Heath and Tell Taylor.

CREATORE AT THE ALDINE

PHILADELPHIA, Feb. 6.—Creatore, the famous band leader, is leading the orchestra at the new Aldine Theatre, the picture house, this week. The orchestra has been augmented to forty musicians.

GROH TO FORM ORCHESTRA

Ted Groh, musical director with the "Monte Carlo Girls," closed with the show at the Gayety Theatre, Brooklyn, last Saturday. Mr. Groh will organize a novelty orchestra for hotel entertainment.

CAPI PLACES SONG

Frank Capi, banjoist of Al Jocker's Little Club Orchestra, has written a fox-trot novelty song, entitled "Jimmy," which he has placed with Waterson, Berlin & Snyder.

PERELLA BREAKS RECORD

Perella's Perennial Performers have opened for their fourth successive season at the Cafe-des-Beaux-Arts, which is something of a record for an orchestra in the Broadway district.

REISMAN OUT OF RITZ

Leo Reisman is out of the Ritz-Carlton, where he directed the large dance orchestra there for Vesey. No successor has been named as yet.

FRED HAMM AT THE STATES

CHICAGO, Jan. 30.—Fred Hamm and his ten-piece orchestra are playing at the States Restaurant, at Adams and State Streets, here.

HARRIS JOINS SHILDKRET

Jack Harris, well-known violinist, has joined Jack Shildkret's Orchestra, playing at the Club Dansant nightly.

GEORGE N. BROWN

The World's Champion Walker

George N. Brown was born in Watkins, N. Y. Brown won his first race at the age of 15 years. He is now 29 years of age, 5 ft. 9 in. in height and weighs 153 lbs. He has participated in 137 races and lost but 4 of them, those of which were handicap races.

He has been an amateur walker for 2 years, has won 67 medals and 14 trophies, also the Richard K. Fox belt worth \$2,000, the only belt ever given a walker by Mr. Fox. Brown says, "This belt was given me outright and can never be taken from me."

Mr. Brown has been a professional walker for 6 years. One of his records is that of walking 100 miles in 14 hours and 34 min. 26 seconds. This is at present the world's record for that distance. This record was made by Brown on May 30th, 1910, at Petersboro, Can. Since that time, Mr. Brown has not lost a single race and expects to hold the championship for at least 10 more years. Up until that time he is open to meet any man in the World in a heel and toe Walking contest, for the distance from 1 to 1,000 miles.

MR. BROWN HAS WORN

SMITH HOSE

in walking over 30,000 miles. Smith Hose has helped Mr. Brown to break all world's records. The following are some of the statements that Mr. Brown makes for Smith Hose:

"Philadelphia, Pa.

"November 9th, 1921.

"Mr. Herman M. Smith,
"De Ruyter, N. Y.

"My Dear Friend Herman,

"I have used several pairs of your hose and will safely say that they are the finest stockings that I have ever had the pleasure of putting on my feet; in fact, I would not be a minute without them.

"I have used them in all my races, and in my last race from Hartford to Milwaukee they were a great help to me in breaking the World's record for that distance. I have had several hundreds of people ask me what kind of hose I thought best, and believe me I could not say Smith Hose quick enough. I trust that my many friends around this little old world have as much pleasure out of them as I have had. I know that their foot troubles would soon be ended. My feet used to perspire very much, but now that's gone, so there is not a word that is good enough to say about your wonderful Smith Hose. Many thanks to you for keeping my feet in such wonderful shape for all these years. Thanking you very much for your kindness to me in the past and future, I beg to remain,

Yours very truly,
GEORGE N. BROWN,
World's Champion Walker.

GEORGE N. BROWN

As an advertisement I will send any one connected with the theatrical business a pair of my hose at wholesale prices. Anyone wishing to insure the comforts of their feet should try a pair. Smith Hose are made in both ladies' and gentlemen's styles in silk, lisle, cotton and wool. Any pair that does not give perfect satisfaction will be replaced free of charge.

Sample pair of men's in wool and silk at the following advertising prices sent postpaid to any address. Silk and wool 75c.; state which kind. Cotton and Lisle, 50c. State which. Ladies' at the same prices.

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MANUFACTURER

DE RUYTER,

NEW YORK

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February 8, 1922

THE NEW YORK CLIPPER

29

VAUDEVILLE BILLS

(Continued from page 25)

Grooley Square (First Half)—Stanley & Doran—Margaret Merle—Worth & Willing—The (Second Half)—Bernard & Meyers—Topics & Tunes. (Second Half)—Marvel & Faye—Margie Coates—Tid Bits—Weston & Elsie—Downing & Bunin Sisters. **Avenue B** (First Half)—Three Waiters—Wahl & Francis—Fox & Britt—Homer Sisters & Co. (Second Half)—Lynch & Zeller—Chas. Gibbs—Melody Festival.

Delancey Street (First Half)—Apple Blossom Time—Frank Tilford—De Wolf Girls—Demarest & Williams. (Second Half)—Ricardo & Ashforth—Grace & Eddie Parks—Sosman & Sloane—Barnes & Worsley.

Boulevard (First Half)—Frank Shields—Chas. Monte Huber—Margie Coates—Connors & Boyne—Weston & Elsie—Carl Nixon Revue. (Second Half)—Apple Blossom Time—Mack & Lee—De Wolf Girls—Senator Murphy—Yosito & Co. **Lincoln Square** (First Half)—Five Harlequins—Goetz & Duffy—Grace & Eddie Parks—Senator Murphy—Dancers De Luxe. (Second Half)—Kennedy & Kramer—Renee Noel Co.—Heim & Lockwood Sisters—Topics & Tunes.

Victoria (First Half)—Swain's Cats and Rats—Kennedy & Kramer—Renee Noel Co.—Elsie White—Great Howard. (Second Half)—Phil Davis—Anthony & Arnold—Golden Bird.

BROOKLYN

Fulton (First Half)—Yosito & Co.—Dora Hilton & Co.—Carl & Inez—Jas. Thornton—Huling's Sals. (Second Half)—Wally, Ferraro & Wally—Jean Boydell—The Crisis—Jas. Thornton—Dance Varieties.

Palace (First Half)—Al Grazer—Melody Festival—Leach La Quinlan. (Second Half)—Shaw & Lee—Homer Sisters & Co.—Four Eugene Boys.

Metropolitan (First Half)—Phina & Co.—Wally, Ferraro & Wally—Davis & McCoy—Downing & Bunin Sisters—Frank Hurst & Co. (Second Half)—Jas. & Bessie Aitken—Bernard & Meyers—Sherman, Van & Hyman—Andre & Girls.

Gates (First Half)—Jas. & Bessie Aitken—Makarenko Duo—Tid Bits—Sherman, Van & Hyman—Jack Walsh & Co. (Second Half)—Montambro & Nap—Margaret Merle—Wm. Morris & Co.—Taylor & Francis—Around the Block.

HOLYoke

(First Half)—Russell & Hayes—Jim & Betty Page—Marie Russell & Co.—L. Wolfe Gilbert & Co.—Dance Evolutions. (Second Half)—Flying Howards—Harry Sykes—Roberts & Boyne—Cardo & Noll—Hazel Green & Boys.

BALTIMORE

Al Libby—Let's Go—Grace Cameron & Co.—Brava, Barra & Trujillo.

BOSTON

(First Half)—The Brummies—Rhoda Bernard & Co.—Kimberly & Page—Lane & Freeman—Valentine & Bell. (Second Half)—Peters & Le Buff—Burns & Lorraine—Eddie Clark & Co.—Ashley & Dorney—Stevers & Lovejoy.

TORONTO

Dura & Feeley—Hilton Sisters—Leila Shaw & Co.—Philbrick & De Voe—Beatrice Morrell Sextette.

PROVIDENCE

(First Half)—Peters & Le Buff—Burns & Lorraine—Eddie Clark & Co.—Ashley Dorney & Co.—Stevers & Lovejoy. (Second Half)—The Brummies—Rhoda Bernard & Co.—Kimberly & Page—Lane & Freeman—Valentine & Bell.

MONTREAL

De Piere Trio—Howard & Brown—Arthur De Vey & Co.—Smiling Billy Mason—Tollman Revue.

WINDSOR

(First Half)—Hubert Dyer & Co.—Marks & Wilson—Hall & O'Brien. (Second Half)—Roof Garden Trio—Flo Ring—Chas. Gill & Co.

SPRINGFIELD

(First Half)—Flying Howards—Harry Sykes—Roberts & Boyne—Cardo & Noll—Hazel Green & Co. (Second Half)—Russell & Hayes—Jim & Betty Page—Marie Russell & Co.—L. Wolfe Gilbert & Co.—Dance Evolutions.

HAMILTON

Three Cliffords—Du Tiel & Covey—Guillona Trio—Lubin & Lewis—Oddities of 1921.

HOBOKEN

(First Half)—Jesson & Jesson—Around the Clock—Criterion Four. (Second Half)—Marie Hart & Co.—Feln & Sampson—Carl & Inez—Burke & Toohey—Dance Follies.

NEWARK

Leon & Mitzl—Tabor & Greene—Morley & Chesleigh—Ralph Whitehead—Patton & Mark's Revue.

LONDON

(First Half)—Roof Garden Trio—Flo Ring—Chas. Gill & Co. (Second Half)—Hubert Dyer & Co.—Marks & Wilson—Hall & O'Brien.

OTTAWA

The Haynoffs—Maidie De Long—Hayes & Lloyd—Moore & Fields—Fred Gray Trio.

BUFFALO

Australian Delsos—Hughie Clark—Dorothy Burton & Co.—Friend & Downing—St. Clair Twins.

WASHINGTON

Obala & Adrienne—Melville & Stetson—In Wrong—Hart, Wagner & Elsie—Jonia's Hawaiianians.

BROOKLYN

Warwick (First Half)—Benton Bros.—Henderson & Halliday—Henry Frey—Dance Follies. (Second Half)—Sterling Rose Trio—Al Fraser—Regal & Mack—Baron & Burton.

ERIE

Colonial—John & Nellie Olms—Foley & La Ture—Joe Towle—Edith Talfalferro—Morgan & Moran—Ballot Four.

ANNA ELLIOTT BOOKING ACTS

CHICAGO, Ill., Feb. 6.—No booking representative has been selected for the Chicago offices of the Pantages Circuit. Anna Elliott, for years private secretary for the various Pantages Bookers, is at present booking acts, interviewing them and signing them for a tour of the circuit.

COOPER DEVELOPED MANY STARS

James E. Cooper, burlesque producer and manager, has the development of more stage stars to his credit than any other man in the burlesque field. This fact has come to light with the recent statement of several Broadway producers that the most productive field for musical comedy recruits lies in burlesque. Among the bigger stars managed in their earlier days and developed to their present stardom by Mr. Cooper, are Leon Errol, Solly Ward and Lillian Fitzgerald.

Errol was under the Cooper management in the "Jersey Lillies" in 1909, and later in many other shows under the same direction. A. L. Erlanger later paid Cooper \$15,000 for Errol's release from a contract that had three years yet to run. It was Mr. Erlanger's intention of using Errol in the "Pansies" show, but finally placed him with the Ziegfeld "Follies."

Solly Ward, with Cooper's "Roseland Girls," attracted wide attention in the burlesque field until his entrance into vaudeville. Ward recently supplanted Sam Bernard in the "Music Box Revue."

Lillian Fitzgerald, since leaving the Cooper show, "Roseland Girls," about four years ago, has met with unusual success in vaudeville and was recently one of the feature acts at Keith's Palace in New York.

Mr. Cooper started his stage career as a boy in amateur theatricals in New York's lower East Side. His first professional appearance was made at Coney Island as a black face mimic, in the days of the burlesque "first" and "afterpieces." In this he did "bits" and small specialties until he formed a partnership with Harry Stewart, and both joined the "City Swells," at John Hart's Kensington Theatre, Philadelphia. This house is now known as the Peoples' Theatre. During the Summer of 1896, he worked the concert halls of Coney Island, and it was here that he attracted the attention of Sam A. Scribner, who gave him his opportunity of progressing in the burlesque field to the point of manager and producer.

Mr. Cooper is capably assisted in the personages of Billy K. Wells, who writes the material for the productions, and Ray Perez, who produces the numbers for all the Cooper shows. There are now four shows appearing on the Columbia Circuit bearing the name of James E. Cooper and they are all listed as "money getters." His "Folly Town," which had a long Summer run at the Columbia Theatre a year ago, was one of his biggest successes.

ADELE BLOOD TO MARRY AGAIN

Miss Adele Blood, actress, is getting ready to take her third venture into the realms of matrimony. She has been married and divorced twice, which record would make any woman pessimistic. This time she will marry a childhood sweetheart.

HUNTER REVIEW FOR HAVANA

PANAMA CITY, Feb. 6th.—The Arthur Hunter Revue, entitled "Pleasing You," now current at the Tavern, leaves Feb. 25th for Havana, where it will play for six weeks at the Casino. There are fourteen people in the show, which is doing well here.

NEW FACES AT GARDEN

Hallie Dean and Thelma Seaville opened at Minsky Brothers National Winter Garden on Monday. Billy Wainwright opened there last week. Johnny Kane closed there the week before.

MICALS IN STOCK

CHICAGO, Ill., Feb. 6.—Sam Micals will open in stock at the Haymarket, here, next week. Micals closed with "Harum Scarum" in Washington last Saturday night.

VIOLA BOHLEN STAYS WITH SHOW

Viola Bohlen, soubrette of the "Puss in Boots" Company, did not close with that show as she intended to do several weeks ago.

FOREMAN IS "FOLLIES" MGR.

Chas. Foreman, formerly with "Mutt and Jeff," is now managing Barney Gerard's "Follies of the Day."

MISS FREDERICK MARRIES AGAIN

LOS ANGELES, Feb. 6.—Pauline Frederick, motion picture and stage star was married Saturday night, at Santa Anna, to Dr. Charles Alton Rutherford of Seattle. This is her third matrimonial venture.

Miss Frederick's first husband was Frank M. Andrews, a wealthy New York architect, who designed the McAlpin Hotel and was associated in business with Charles P. Taft, a brother of ex-President Taft. Miss Frederick was his second wife. She obtained a divorce from him.

Willard Mack, the playwright and actor, and Miss Frederick were married in 1914 in Washington, D. C. They were divorced in 1919, on the petition of Miss Frederick. She appeared in several plays written by her second husband Willard Mack. In private life Mr. Mack is Charles Willard McLaughlin, and he was married for the fourth time a few weeks ago to Mrs. Beatrice Stone of Salt Lake City. Maude Leone and Marjorie Rambeau were the first and second wife, respectively, of the actor-playwright.

GADSKI SUES OPERA CO.

Mme. Johanna Gadski, famous opera singer, filed suit this week for \$500,000 damages against the Chicago Opera Company alleging its ostracism of her two years ago because her husband, Hans Tauscher, a German, was in Germany during the war, has served to injure her to the extent of the judgment which she asks.

In the complaint filed by Mme. Gadski's attorney, William L. Wemple, on Monday, it is charged, that the Chicago Opera Company had cancelled its contract with her on the ground that the public would not care to hear her sing because she was known as the wife of a native German. The complaint also states that Mme. Gadski had accepted \$7,500 in lieu of appearing with the Chicago Opera Company.

Hans Tauscher, according to the complaint, lived in Germany during the World War and "spent most of his time and his whole influence in alleviating the condition of American prisoners of war."

JOHNSON'S JUBILEE OPENS

"Jack Johnson's Jubilee," the ex-champion's road show, consisting of six vaudeville acts, plus himself, opened last Thursday at the Academy of Music, Newburgh, and played to capacity houses during its stay there. The receipts averaged about \$1,000 a day, most of which was played to at the evening performances, when there was a sell-out.

The show is playing the first half of this week at the Orpheum, Kingston, N. Y., and after that opens on the Eastern Vaudeville Managers' time.

PASSION PLAY TO BE GIVEN

The first performance of the season of the Passion Play, "Veronica's Veil," which is annually presented at St. Joseph's Auditorium in West Hoboken, N. J., by the young men and women of St. Joseph's Church, will take place on February 23.

There are two casts of players in this Passion Play—because of the great strain on the actors—and most of them have been in the production since it was first made over, years ago. "Veronica's Veil" has been in course of preparation all through the winter months.

TROY TO HAVE A STRAND

TROY, N. Y., Feb. 6.—The Mitchell H. Mark Realty Company, of New York City, has taken a twenty-year lease on a piece of property in this city as the site for a new Strand Theatre, to be erected in the near future. The house will cost about \$400,000, will have a seating capacity of 2,500, and will be modeled after the Strand Theatre, Albany, which is owned and operated by the same company.

THIRD ARBUCKLE TRIAL, MAR. 13

SAN FRANCISCO, Cal., Feb. 6.—The Court today set March 13 as the date for starting the third trial of Roscoe C. (Fatty) Arbuckle, motion picture star, on a charge of manslaughter, in connection with the death of Miss Virginia Rappe, motion picture actress. Both previous trials ended in disagreements.

LITTLE CLUB CLOSES

CHICAGO, Ill., Feb. 6.—"The Little Club," which has been conducted by Ernie Young in the Randolph Hotel, closed its doors Sunday night and will remain dark for two weeks. It will reopen under the direction of the Etel Brothers, proprietors of the Hotel Randolph. "The Little Club" was first opened by Will J. Harris, who sold out to Lowell T. Moore. The latter turned the club over to Ernie Young, who gives it up entirely.

"MONTMARTE" FOR BELMONT

The newest co-operative theatrical organization, The Players' Assembly, will make its first production in New York next Monday night, when it will present "Montmarie" at the Belmont Theatre. The play is from the French of Pierre Frondaie.

The cast includes Galina Kopernick, Helen Ware, Helen Lowell, Mabel Frenyear, Winifred Harris, Mae Hopkins, Brandon Hurst, Clarke Silvernail, Arthur Hobl, and many others.

The "S. S. Tenacity," which is now current at the Belmont, will terminate its run.

Attractions at City Theatres

BELASCO W. 44th St. Every Sat. Mat. Thurs. & Sat. 2:15

DAVID BELASCO Presents

Leonore Ulric

A Character Study by Andre Picard

PALACE Broadway and 47th St. Mat. Daily at 2 P. M. 25, 30 and 75c. Every night, 25, 30, 75, \$1, \$1.50

PRE-EMINENT

INTERNATIONAL ENTERTAINMENT

ALL STAR PROGRAMME

GET TOGETHER AT HIPPODROME 25th Street, New York, Every Sat. Mat. \$1.00. Mat. Sat. \$1.50. Mat. Sun. Sat. Mat. \$1.50. Mat. Sun. Sun. Sat. Mat. \$1.50.

OLYMPIC 14th Street, Near 3d Ave. THIS WEEK

Girls From Joyland

BROOKLYN THEATRES

Gayety Theatre Throop Ave. & Broadway

BURLESQUE

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Empire Theatre Ralph Avenue and Broadway

TOWN SCANDALS

Next Week—CUDDLE UP

STAR Jay at Fulton St. Mat. Daily. Tel. Triangle 4287

Always a Good Show

THE BEST IN BURLESQUE

2 BIG CONCERTS EVERY SUNDAY

Casino Theatre

World of Frolics

Next Week—ABE REYNOLDS REVUE

DEATHS

WILLIAM DESMOND TAYLOR, motion picture director, died last Wednesday night in his home at Hollywood, Cal., from a bullet wound inflicted by an unknown assailant. He was one of the best known men in the film world and had a picturesque career.

He was born in Ireland in 1877, the son of a British colonel and an Irish gentlewoman. In his youth he studied to become an engineer. He became a member of Charles Hawtrey's company in London, gave this up to go to Kansas to be a farmer, and later joined Fanny Davenport on tour. He married a member of the original "Floradora" company, known as Ethel May Harrison, and they had one daughter now at school, aged fourteen. When the war broke out he was at work at a film studio near Los Angeles and joined the Canadian expeditionary forces, ranking as captain.

JOHN HICKEY, who was with the vaudeville act, "Fink's Mules," died at the French Hospital, San Francisco last week of lung trouble. He was a veteran of a Canadian regiment in the late war and contracted the disease which caused his death in the service.

He was formerly a circus performer, and joined the Fink act for its present tour. His home was in Cincinnati, but had no near relatives. He was buried from the Schofield undertaking parlors, and many performers on the Orpheum bill attended his funeral; the Orpheum theatre orchestra played a hymn at the burial services.

In Loving Memory of My Dear

HUSBAND
FRED'K J. TITUS

who passed away February 12, 1918.
Missed more than ever by his lonely wife.

LYDIA YEAMANS TITUS

"But, oh for the touch of a vanished hand,
And the sound of a voice that is still."

FLORENCE DESHON, well known actress of the stage and screen, died last Saturday in St. Vincent's Hospital as a result of accidental gas asphyxiation at home, No. 120 West 11th street. A blood transfusion in which Max Eastman, author and editor of the *Liberator*, gave his blood to save her life, was of no avail.

She was twenty-nine years old, and was born in Tacoma, Washington, but lived in New York and Los Angeles for long periods. She returned here several weeks ago after long engagements with the Vitagraph, Goldwyn and Fox film companies in whose pictures she was featured. She first came East in 1913 to play a part in a production in which Pauline Frederick was starred.

JOSEPH MAISON SLOAN, widely known actor of years ago, died last Sunday at his home in Philadelphia, at the age of eighty-one years. As a member of the old stock company of the Walnut Street Theatre, Sloan played with the elder Booth, Lucille Western, Ada Rehan, Maggie Mitchell, and with Tony Denler, the celebrated clown. He was a direct descendant of Chevalier Pierre Maison, one of Napoleon's marshals.

HENRY (SQUIDULUM) LEWIS, 31 years old, vaudeville actor, died last week in Mt. Vernon as a result of a nervous breakdown. His condition was not thought serious by his friends.

The funeral took place last Wednesday from the family residence, No. 370 Ocean Parkway, Brooklyn, N. Y., and interment at Washington Cemetery.

RUDOLPH BAUERKELLER died last Friday at the Flower Hospital, after an operation. He had been concert master of the New York Symphony Orchestra and a first violinist of the National Symphony. He was born in 1879 at Manchester, England, and studied music in Germany, playing later in various cities in England and on the continent. He came to this country about fifteen years ago and for a while gave violin lessons at Saratoga, becoming an American citizen while living there. He founded the Ensemble Society in this city for the promotion of chamber music.

JAMES WILLIAM TATE, aged forty-seven, composer and actor, died in London last Sunday. He made a tour of America at one time in his career.

Mr. Tate was once musical director of the Carl Rosa Opera Company, but gave up a musical career in order to work on the stage. He was composer of musical numbers in "Maid of the Mountains" and all of the music and ballads in "The Beauty Spot," as well as many popular songs. His wife was Clarke Mayne.

JOSEPH EDWARD CHEVERS, of the old team of Chevers and Kennedy, long known as the "Buffalo Boys," died of a paralytic stroke in Chicago, on January 25th, aged 66.

Mr. Chevers was born in Buffalo, N. Y., May 25, 1855, making his first appearance in that city at Carr's Melodeon on Main street in 1865 and was known as "Master Joseph, the infant prodigy." He was the first boy clog dancer in America. The following year he formed a partnership with Edward Kennedy and worked with him successfully until 1882. They played Boston with Buckley's Serenaders, then to New York with Bryant's Minstrels.

From there they joined Carncross & Dixey's Minstrels in Philadelphia where they played until 1872. Then went to San Francisco and played there for a year with Bobby Newcomb and Charlie Gibbons, forming the first Big Four Dancing Quartette. In 1874 they went to England, playing various music halls for the following eighteen months; from there to Paris in 1876, meeting great success. Returning to Philadelphia they worked for several months with Carncross's Minstrels; from there they went to San Francisco to the Opera House, playing with Billy Emerson for the next two months. From there they went to Australia, playing successfully for four years. Chevers returning to England, Kennedy remaining in Australia. Chevers then played his single act and also pantomime parts in England, Scotland and Ireland. For a number of years he was headliner on the Moss & Stoll Circuit. In 1884 Kennedy returned to England, rejoined Chevers, and they played their old act for some time until Kennedy got married and settled in Manchester. Chevers then bought the Phoenix Music Hall in Dover, England, where his wife (Miss Anna Brightstein) managed it successfully for six years. He then sold out and bought the Savoy Palace, Strand, London, which proved unprofitable, and disposing of it, returned to America in 1903, playing a number of engagements, one of them with Tony Pastor. He returned to England for a couple of years, came back in 1907 and played with his wife and daughter in a sketch called the "Shoplifter" on various circuits. He retired from the stage a few years ago on account of ill health. He was one of the original "Jolly Corks," the forerunner of the present Elks, and later joined Philadelphia Lodge No. 2, B. P. O. Elks. He was buried with Elk ceremonies at Montrose Cemetery, Chicago.

FRANK DUPREE, newspaper writer, author and playwright, died last Friday of pneumonia at the Presbyterian Hospital, after a brief illness. He was fifty-five years old and was born in La Crosse, Wisconsin, and worked successively on the Chicago Tribune, New York American, New York Times, and the London Daily Standard. Among several plays which he produced was "King Calico." He subsequently was active in aircraft development. He left London two years ago on account of growing blindness. He leaves his wife, Minnie Dupree, actress.

JACOBS OPENS NEW OFFICE

BOSTON, Feb. 6.—E. M. Jacobs is the head of the Jacobs Vaudeville Interchange Agency, which has opened offices at No. 53 Church street, which is in the film district, and is prepared to supply vaudeville acts and concert turns to motion picture theatres. A specialty is being made of the supplying of prologues already staged to released pictures, such as "School Days," "Why Girls Leave Home" and "Ten Nights in a Barroom."

JULIET BUYS HOME

"Juliet," the vaudeville actress, a sister of Harry Delf, also in vaudeville, last week purchased the residence at No. 339 West Eighty-seventh street from the estate of John D. Reynolds. The house stands on an eighteen-foot lot, and was valued by the estate at \$40,000.

ROPING CONTEST AT REGENT

The Regent Theatre on 166th St. and 7th Ave. is to hold a rope throwing contest Wednesday night. Harry Carey, the film star, whose act is at the theatre the first three days of this week, will judge the contestants. The first prize will be \$500.

FULL WEEK FOR DAVIS

NORWICH, Conn., Feb. 6.—The Davis Theatre here will play vaudeville for a full week, beginning March 6th. The house at present is playing vaudeville only for three days. The Davis is booked by Walter Plummer.

LETTER LIST

GENTLEMEN

Berry, C. O.

Blumenstock, Al

Belmore, Mr.

Broadhurst, Geo.

Clements, Dudley

Coyle, Henry J.

Freed, Carl

Field, Max

Hudson, John

Kelton, Aryan

Lester, Chas.

Lavall, Jas.

Leon, Geo.

Miller, Fred P.

Mack, Katherine

Marcella, Max

Rose, Rose

McCall, Rex

McGinleys, The

Mayer, Arthur

Mevers, A.

Merian, E.

Marsh, L.

LADIES

Andrews, Myrtle

Bryan, Blanche

Bartlett, Geo.

Channing, Ruth

Coate, Margie

Cappellino, C. A.

Caroline, De Lise

Dorothy, Dean

Hallie, Devine, Claire

Evelyn, Mrs.

Sammy

Hage, Donna

Learitt, Leo S.

Mrs.

Leonard, Jean

Mayne, Harlie

Mann, Josephine

Mac, Nora

(Pkg.)

McPherson, Mary

Melvin, Babe

McDonald, Ethyle

Mullen, Babe

Pelletier, Lucille

Powers, Babe

Ral, Jean

Rockley, Lillian

Stanley, Miss

Jake

Sloping, Daisy

Sylvester, Nellie

Taylor, Alma

Thomas, Lillian

White Deer

Princess

Warrington, Babe

Mrs.

CHICAGO SHOW REVIEWS

LINCOLN

(Last Half)

The Nippon Duo were in opening position for the second performance Friday night. The attendance showed a decided increase, due perhaps to the splendid weather and a series of good shows that have been presented lately at the Lincoln. The Nippoms offered a bit of singing and dancing and some rapid fire foot juggling with barrels. The boys make neat appearances in evening clothes. In the opening position, they were accorded astounding applause and had they occupied a later position they would have undoubtedly cornered the hit honors.

Monroe and Gratton, man and woman, offered comedy singing and talking. The act is surrounded with special scenery, representing two set houses. The talk contained in the offering is bright and snappy and is handled capably by the members of the team, who seem to secure an abundance of laughter from it. They accepted four honestly earned bows upon concluding their offering.

Doll Frolfies, an offering that goes to display the various dances of various nations, introduced the McKinley Sisters as the features. The girls offer Russian, Egyptian, toe and fancy dancing. They are light footed damsels, who handle themselves gracefully when performing. Their dance series was appreciated by the house, with the results that liberal applause was awarded. The act carries special scenery, which is appropriate and assists in setting off the surroundings. It is a flash offering.

Baxley and Porter, a man and woman team, introduces the man in an aged character, while the lady works straight. The man rendered "Silver Threads Among the Gold," which started the audience applauding and incidentally gave the team a good get-away. The girl sings a syncopated number nicely. The pair then close, singing a number of bygone song hits, which took the house and incidentally secured the act four bows.

The Four Camerons took the honors in the bill with singing and dancing and their bicycling in the finish. They open with a song and then go in for acrobatic dancing, which was well executed. The act opens in one and then moves into full stage for some bicycle riding where a number of daring feats are accomplished in masterful style. The act contains much life and was entitled to the honors.

Captain Betts' trained seals were used in closing position, where the animals were placed through a clever routine of tricks by their trainer. The animals worked neatly, not missing, as is usually the case, half the tricks given them to do. The offering is interesting and proved a good closing turn.

H. F. R.

KEDZIE

(Last Half)

The Ovando Duo, two clever musicians, demonstrated their abilities as musicians by playing a snappy repertoire of selections on the xylophones. For the first performance Thursday evening, the act registered with the capacity house, and the offering was thoroughly acceptable. Both members of the act, possess nice personalities and handle their instruments like master musicians.

Hamlin & Mack offered a singing and dancing novelty wherein they introduce harmony singing that is pleasing. They display good voices and possess the knowledge of rendering harmony. The imitation of the phonograph is well done and true to life. The man is a neat appearing chap and his partner makes a stunning appearance in a beautiful gown. The audience took an immediate liking to the couple and applauded their efforts continually.

Those Three Boys, a harmony singing combination, intermingled good snappy chatter and clever dancing that made a good impression. The audience was unaware that in that trio was a girl, whose impersonation of the male character was so well done that it fooled everyone present. The fact only becomes known, when one of the boys knocks her hat off, which discloses her flowing hair. They use a number of pop songs, that went over well with the house. The act made a decided impression.

Indoor Sports, proved a lively bit of foolery with two men and two women participating. The young "boob" character was well done and cornered a number of good solid laughs. The act went over neatly and was appreciated.

Bert Howard, in a pianologue, offered a clever line of talk that bubbled over with good wholesome comedy. Howard's jokes are good and incidentally clean. He registered for laughs. His piano playing was also relished.

Closing the show came the Howard & Fields Company, with their ragtime dining car scene. The audience remained seated throughout the running of the act and the efforts of the various artists were not wasted.

H. F. R.

Newell and Most will break in a new vaudeville offering on their return from the Delmar time in March.

ACADEMY

(Last Half)

Dainty Ethel Marine, a newcomer hereabouts, opened the show at the Academy Thursday evening for the second performance. She is a clever little lassie who offers a routine of iron jaw tricks, and also accomplishes several feats on the ropes. Her appearance is excellent, and she proves a lively little morsel throughout her offering. She is assisted by a man. In the opening position, Miss Marine was well liked and roundly applauded.

Gene and Myrtle Moore offered songs, talking and dancing that also went over nicely. It is a neat offering and will do well hereabouts.

Clinton and McNamara offered a bit of comedy chatter that seemed to hit home. Pop numbers were used throughout the offering and these registered distinctly. The act carries a special drop, representing a scene at a dock. Applause was plentiful when the act had concluded.

"The Dip," a crook playlet, enacted by two men and two women, held but light attention. The Academy lays in a neighborhood that relishes this sort of amusement, so naturally an act of this caliber should prove a bright spot in the program. While the act has the making of a pleasing turn, its appearance at the Academy did not do justice to it. The entire opening was lost, through the indistinct talking of the cast. There is a possibility of making something of the act, but in order to do this, the story must be plainly told in the opening. Half of the audience did not know what it was all about.

Duffy and Montague stirred up a good bit of applause through the working of the man as a light comedian, with excellent assistance rendered by the woman. The act secured laughs on its material. For a closing the man played upon the saxophone while the woman offered popular numbers. It closed to good returns.

Delmar's Lions closed the performance in startling manner with the beasts of the forest going through a routine of pleasing tricks. The Lions appeared a bit ferocious, making several attempts to get to their trainer, who evaded them successfully. The trainer continually teases them with raw meat, naturally making it rather excitable for the audience, who seemed to relish it. For a finish the man places a piece of raw meat on his chest but the lions refused to touch the meat or the man. It made a good closer and held the audience in H. F. R.

CHATEAU

(Last Half)

An exceptionally good variety bill was disclosed at the Chateau for the first performance Friday evening. The program ran smoothly and swiftly, giving excellent satisfaction.

Toto Hammer and Company, a contortion novelty, opened in a wooded scene, with the man and woman in frog makeups. Then follows a routine of twisting and turning, that is done exceptionally well. Both members are splendid contortionists, and their routine is well laid out. Difficult stunts were accomplished with amazing ease.

Flanagan & Stapleton offered a combination of singing and dancing, intermingled with comedy bits that was acceptable to the audience. The man sang two numbers. The lady then makes a change to male attire, returning for an eccentric dance that went over to big applause.

Billy Miller and Company, headlining this program, offered "Adam Klijoy," which scored. The offering is a sure fire comedy offering that has been playing hereabouts for the past season. The members of the cast are excellent at handling their parts, with the result that the act went over for the laughing hit of the program.

Kublik, with the aid of a female accompanist, who plays both piano and accordion, gave a remarkable presentation of violin playing. Kublik is a master musician, possessing technique and showmanship. For a finish, the man plays an accordion, announcing that it is a left handed instrument and of his own invention. It proved a lively act throughout and was liberally applauded.

Kola-Jackson Company, closed the performance with some lively dancing. The two men are capable Russian dancers, using difficult steps and executing them gracefully. The lady of the act, though untrained, rendered good support and assisted in sending the offering over to good returns.

SMOKING AT WINTER GARDEN

When the Winter Garden played legitimate attractions, smoking was one of the features of this famous institution. When vaudeville became the policy at the 50th street house, smoking was not permitted. Beginning Monday, the bars will be let down in so far as the occupants of loge and box seats are concerned, and smoking will be permitted in these sections of the theatre.

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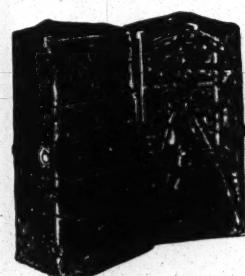
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